



**Escapee Gloss:
A Symphony of Polymedia**

by

Brigid Burke Rigo

M.Mus (UMelb)

**Folder 2 - Contents of folio of polymedia compositions –
Scores, Artworks, Music, Videos and Recordings**

**Submitted in fulfillment of the requirements for the degree of
Doctor of Philosophy**

University of Tasmania

July 2014

Contents of folio of polymedia compositions – Scores, Artworks, Music, Videos and Recordings

All performances and creative outputs that are included in this doctoral research submission are ascribed under the professional name of the candidate, Brigid Burke.

Folio Scores & Recordings

Escapee Gloss (2009 – 2014)

Duration – 57 minutes

Movement 1 – *Shine* – 10 minutes

Brigid Burke – Bb clarinet and video

Recorded by Glen Bardwell, 24th April 2013 Ian Roach Hall, Scotch College,
Melbourne, Australia

Video realized by Brigid Burke, Studio, Melbourne, Australia

Movement 2 – *Scintillating* – 6 minutes

Acousmatic Sound and Video realized by Brigid Burke, Studio, Melbourne,
Australia

Source sounds: Recorded by Glen Bardwell, 24th April 2013 Ian Roach Hall
Scotch College, Melbourne, Australia

Brigid Burke – Bb clarinet, Grania Burke – Bass clarinet

Movement 3 – *Silk* – 13 minutes

Brigid Burke – Bass clarinet, electronics and video

Grania Burke – Eb/Bass clarinet

Megan Kenny – Flute

David McNicol – Piano

Recorded by Glen Bardwell, 24th April 2013 Ian Roach Hall, Scotch College,

Melbourne, Australia

Video realized by Brigid Burke, Studio, Melbourne, Australia

Movement 4 – *Pantone* – 8 minutes 55 seconds

Brigid Burke – Bass clarinet, electronics and video

Ian Wilmot – Double Bass

Recorded by Glen Bardwell, 24th April 2013 Ian Roach Hall, Scotch College,

Melbourne, Australia

Video realized by Brigid Burke, Studio, Melbourne, Australia

Movement 5 – *Matte* – 8 minutes

Acousmatic Sound and Video realized Studio, Melbourne, Australia

Movement 6 – *Sheen* – 11 minutes 6 Seconds

Brigid Burke – Bass clarinet, electronics and video

Recorded by Glen Bardwell, 24th April 2013 Ian Roach Hall, Scotch College,

Melbourne, Australia

Video realized by Brigid Burke, Studio, Melbourne, Australia

Movement 7 – Gloss – 13 minutes 12 seconds

Brigid Burke – Bb/Bass clarinet, electronics and video

Grania Burke – Eb/Bass clarinet

Megan Kenny – Flute

Ian Wilmot – Double Bass

David McNicol – Piano

Recorded by Glen Bardwell, 24th April 2013 Ian Roach Hall, Scotch College,
Melbourne, Australia

Video realized by Brigid Burke, Studio, Melbourne, Australia

Hats (2009) – 9 minutes 25 seconds

Brigid Burke – Bb/Bass clarinet, electronics and video

Recorded by Brigid Burke, Studio, Melbourne, Australia

A Snapper is a Feast (2010) – 8 minutes 34 seconds

Brigid Burke – Bb clarinet, electronics and video

Recorded by Brigid Burke, Studio, Melbourne, Australia

Blooms and Death (2011) – 31 minutes

Prelude – (4 minutes 40 seconds)

Brigid Burke – Bb clarinet and video

Recorded by ABC Classic FM, March 6th 2011, Recital Hall,

Conservatorium of Music, Hobart, Conservatorium of Music, Hobart,
Australia

Blooms and Death 1 (7 minutes 25 seconds)

Brigid Burke – Bb clarinet fan and 2 video projections

David Mc Nicol – Piano

Recorded by ABC Classic FM, March 6th 2011, Recital Hall,
Conservatorium of Music, Hobart, Conservatorium of Music, Hobart,
Australia

Blooms and Death 2 (8 minutes 19 seconds)

Brigid Burke – Bb clarinet, electronic, fan and 2 video projections

David Mc Nicol – Piano

Recorded by ABC Classic FM, March 6th 2011, Recital Hall ,
Conservatorium of Music, Hobart, Conservatorium of Music, Hobart,
Australia

Interlude (3 minutes 22 seconds)

Brigid Burke – Bb clarinet, electronics, video projections

Recorded September 16th 2011, Recital Hall, Conservatorium of
Music, Hobart, Conservatorium of Music, Hobart Australia

Blooms and Death 3 (8 minutes 19 seconds)

Brigid Burke – Bb clarinet, electronics, dead rose petals and video
projections.

Recorded September 16th 2011, Recital Hall, Conservatorium of
Music, Hobart, Conservatorium of Music, Hobart, Australia

Grainger's Bridge (2012) – 8 minutes 16 seconds

Brigid Burke – Bass clarinet, electronics and video

Recorded September 26th 2012, Recital Hall, Conservatorium of Music,

Hobart, Conservatorium of Music, Hobart, Australia

A Song is Here (2010) 11 minutes 5 seconds

Brigid Burke – Bb clarinet, electronics and video

Grania Burke – Eb/Bass clarinet

Recorded by Glen Bardwell, 24th April 2013 Ian Roach Hall, Scotch College,

Melbourne, Australia

Video realized by Brigid Burke, Studio, Melbourne, Australia

High Quality HD recordings of all the compositions are inserted at the end of folio.

Escapee Gloss

Brigid Burke

This poem has been removed for copyright or proprietary reasons

E. E. Cummings (1894 - 1962)¹

This quote encapsulates many aspects of my polymedia phylosophies.



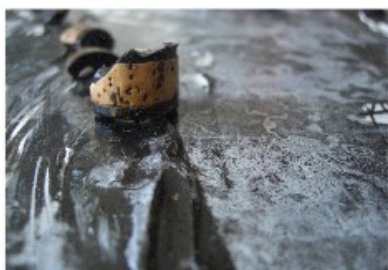
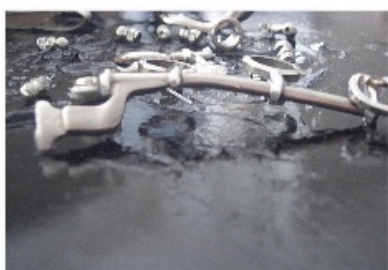
¹E.E. Cummings *The Sky*, (New York, W.W Norton & Company, 2007), 38.

The Idea behind Escapee Gloss

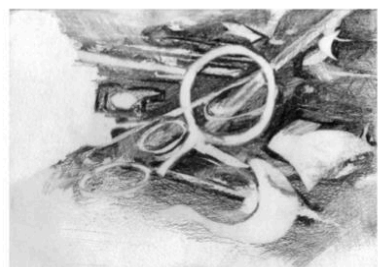
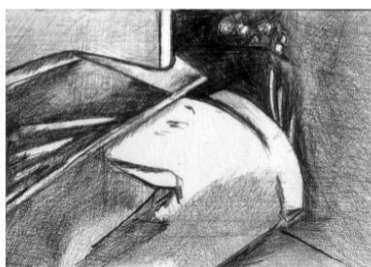
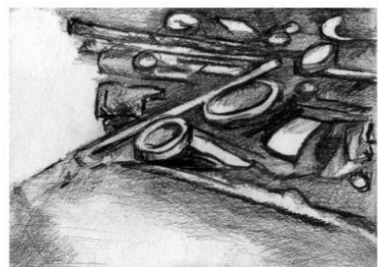
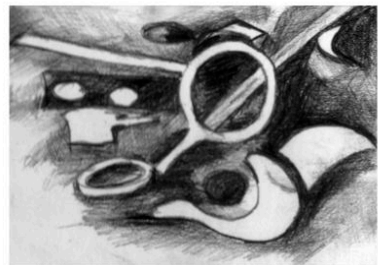
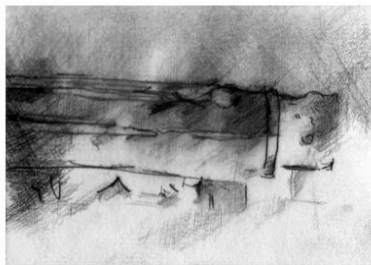
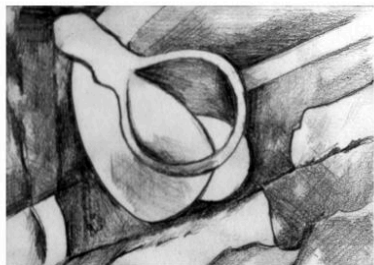
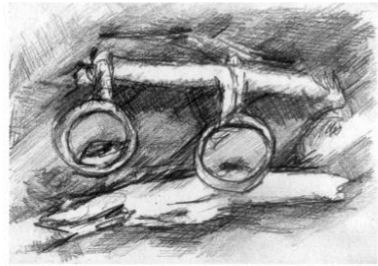
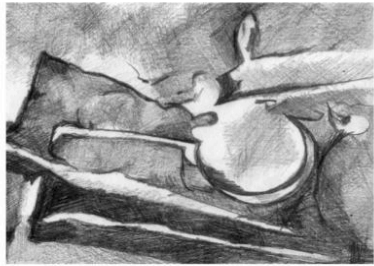
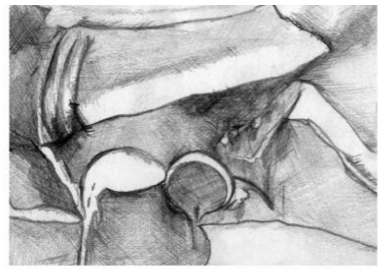
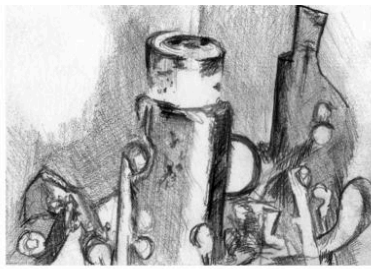
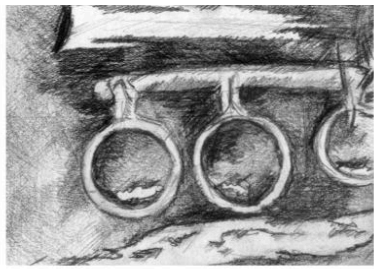
The initial idea for Escapee Gloss came to me when I was given 32 old, used clarinets, irreparable and unplayable, from Kilvington Grammar School in Ormond, Melbourne. Then Wesley College in Prahran said they had a drawer of old clarinet parts that had been sitting there since 1930. These inoperable instruments became the inspiration and foundation of Escapee Gloss, a seven-movement sound art composition (as seen in the photograph below of scattered clarinets on wood).



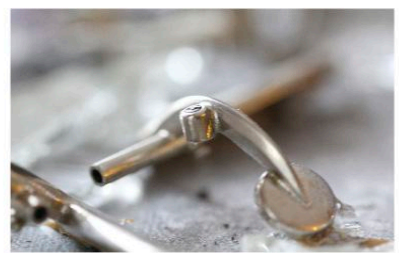
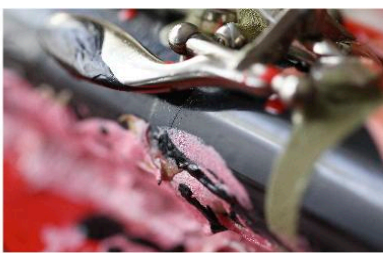
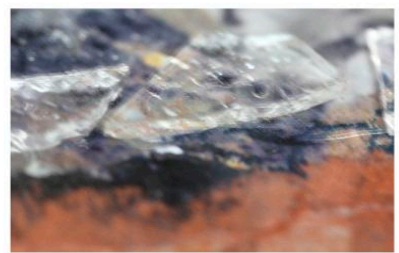
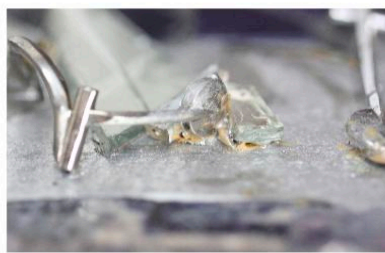
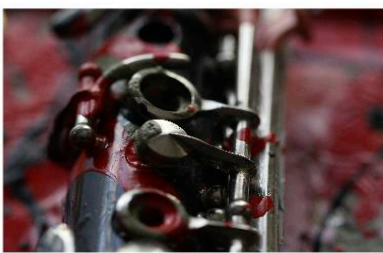
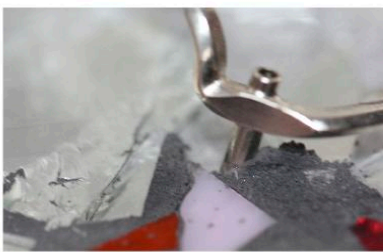
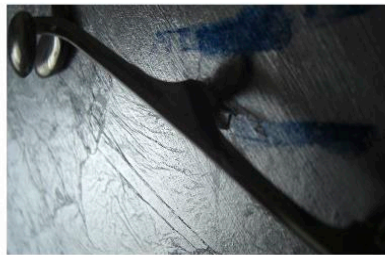
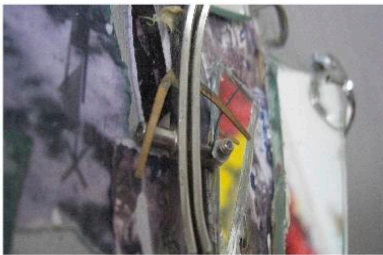
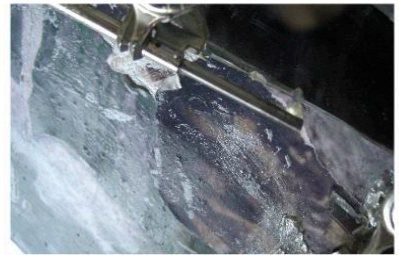
Broken clarinets on wood made into art works by Brigid Burke .



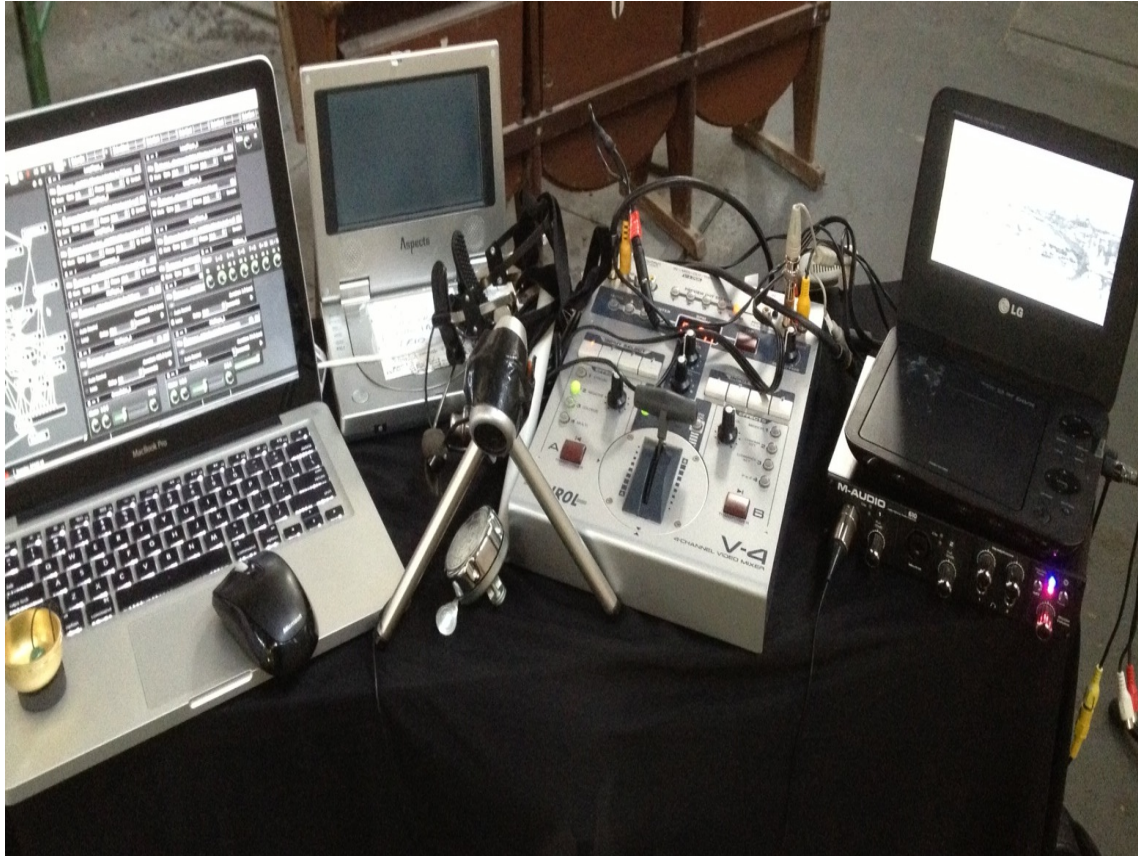
Original pencil drawings broken clarinets by Brigid Burke



Series of keys of clarinets and glass artworks and photography by Brigid Burke



Artistic representation of technical set up for performance of Escapee Gloss by Brigid Burke



Movement 1

Shine

Bb clarinet and video

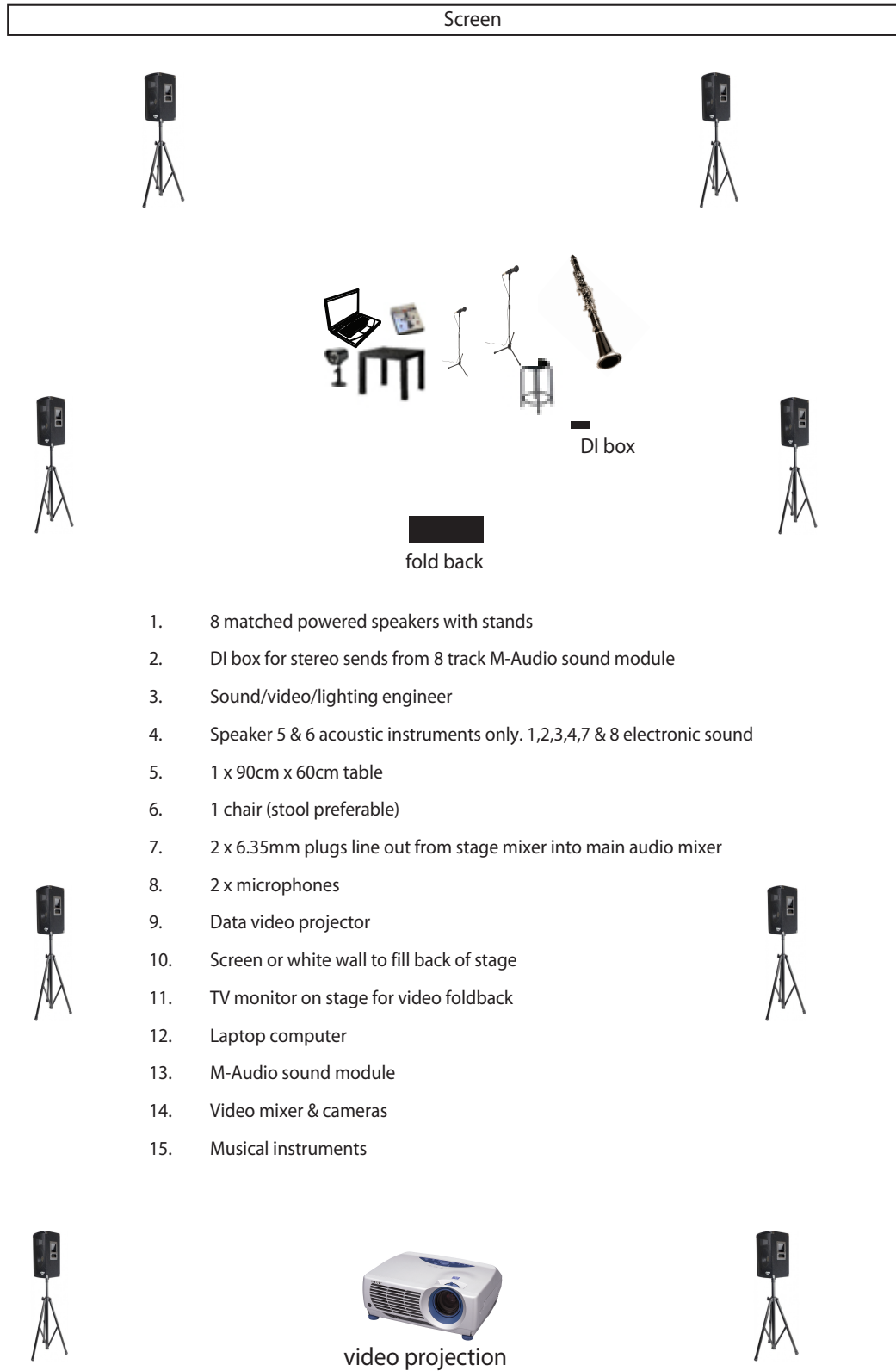


Movement 1 – *Shine* Solo Bb Clarinet and Visuals

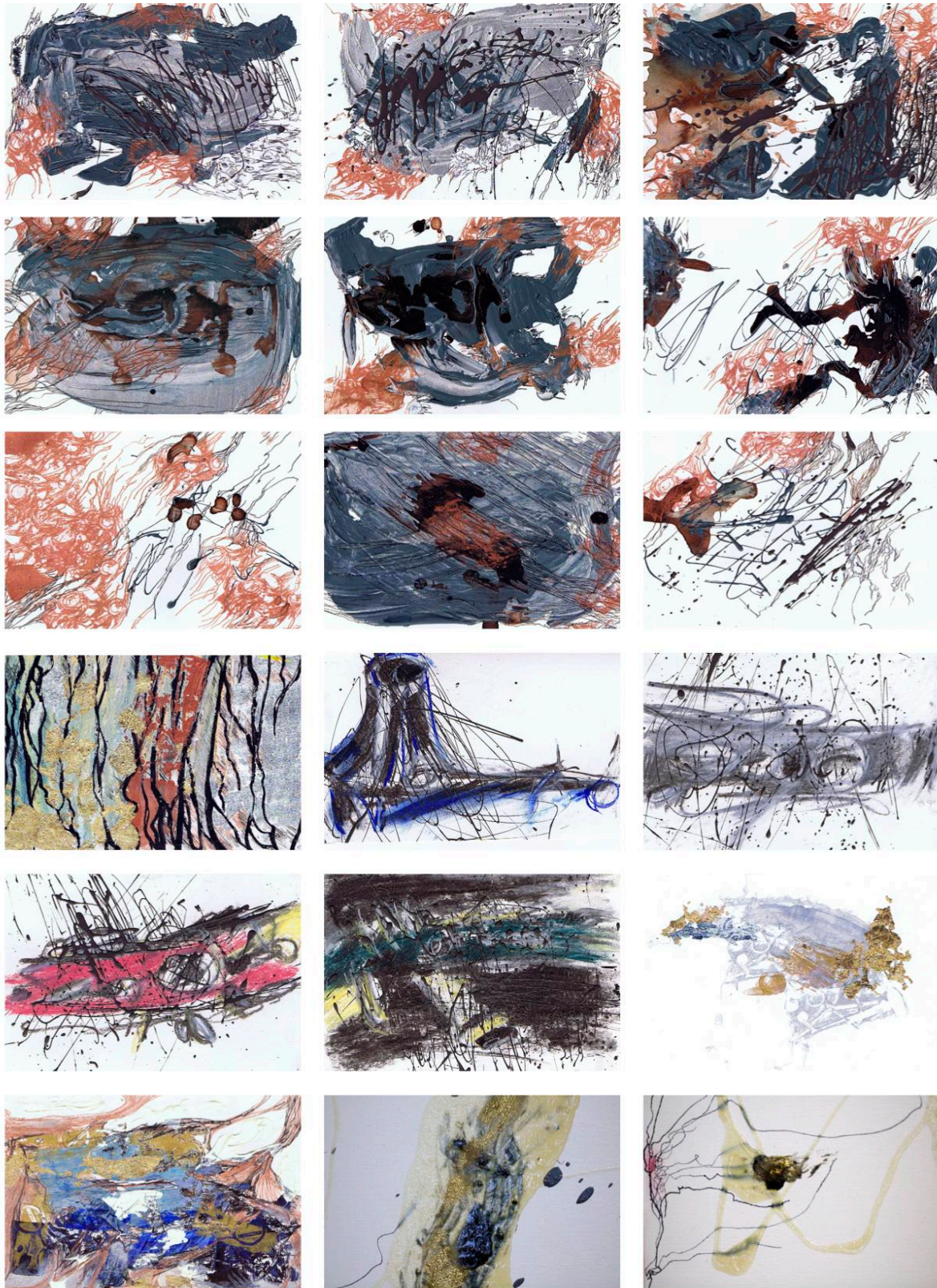
Shine explores a palette of extended clarinet techniques, focusing particularly on breath and timbre. The pitch organization is drawn from a twelve-tone spiral with a converging and diverging whole-tone scale. The clarinet part is also scored in graphic notation that indicates the contour and duration for use of the scale throughout the piece. The visual elements consist of delicate lines and bubbles crossing between greys, blues and sepia gradations. These intersect with the timbres of the clarinet part and the angular contours of the musical phrases.



Technical Requirements for Performance Shine

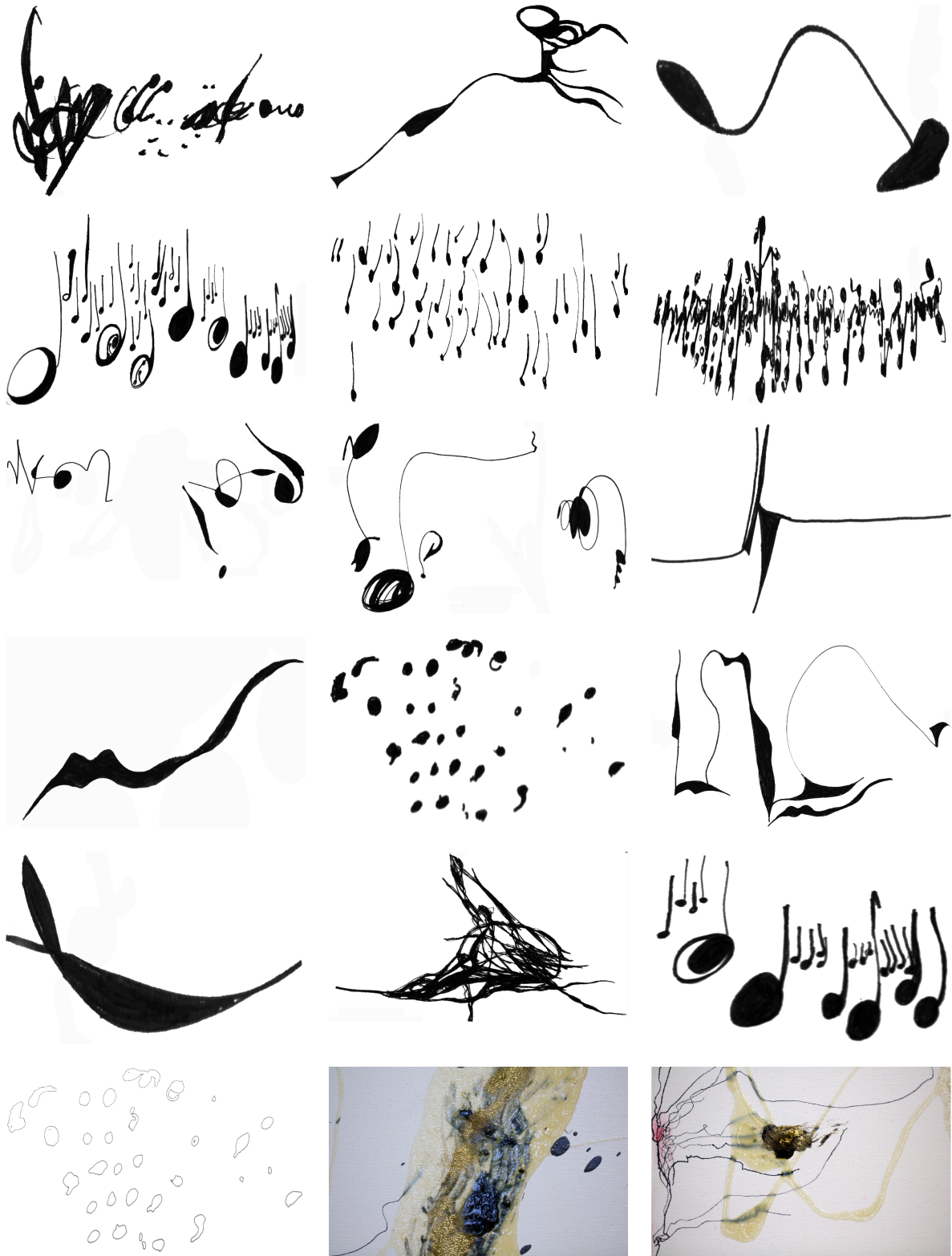


Shine, Video stills of silkscreens, pen and ink drawings, charcoal and acrylics and canvas on paper and wood made into art works by Brigid Burke



Shine Pencil and pen and ink drawings of graphic notations made into art works by Brigid

Burke



Brigid Burke

Dedicated to Grania Burke

Shine

For Bb Clarinet and Video

Performance Directions

1) '0:21, Outlined graphics, with bubbles'

The minutes and seconds marking refer the images that occur in the film. There should be a correlation between the video and the score, where these markings occur.

2) *Big notes= loud, small notes: soft*



The graphic markings throughout the score indicate moments of improvisation. The player should follow the instructions accompanying these images, and use the image as a stimulus for improvisation.

Movement 2

Scintillating

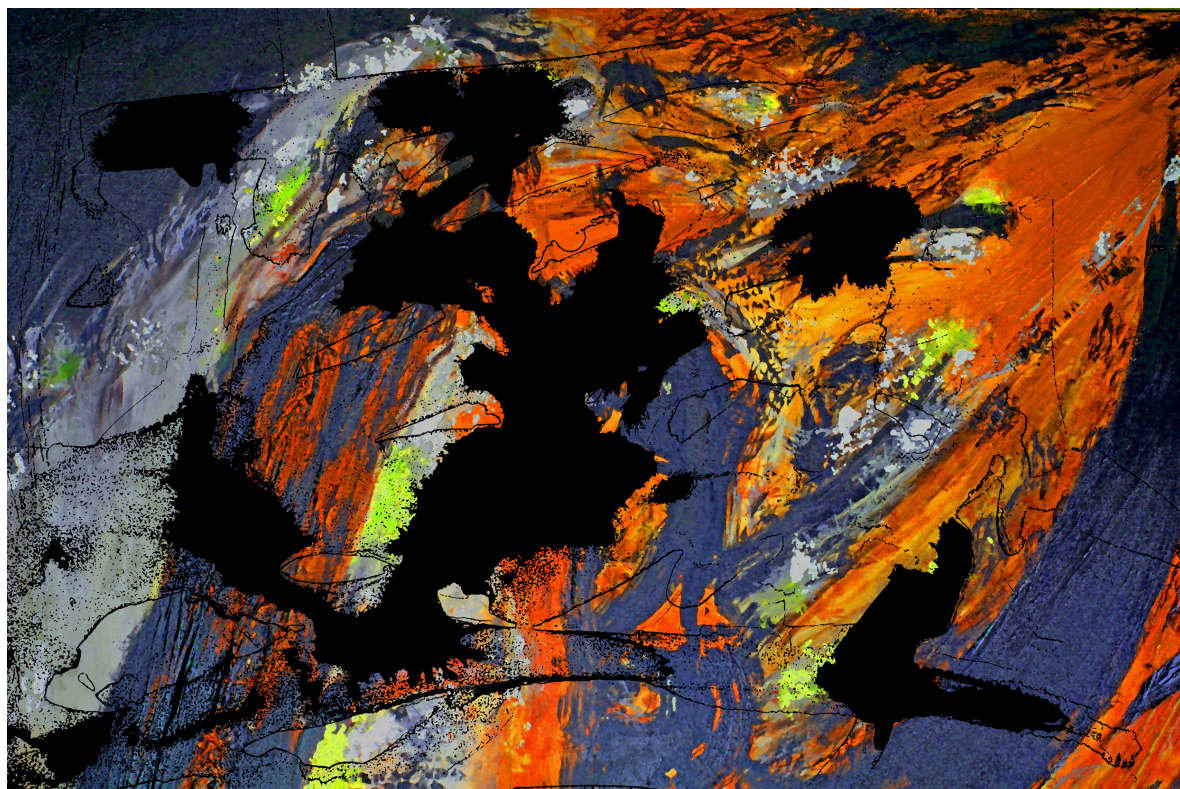
electronics and video



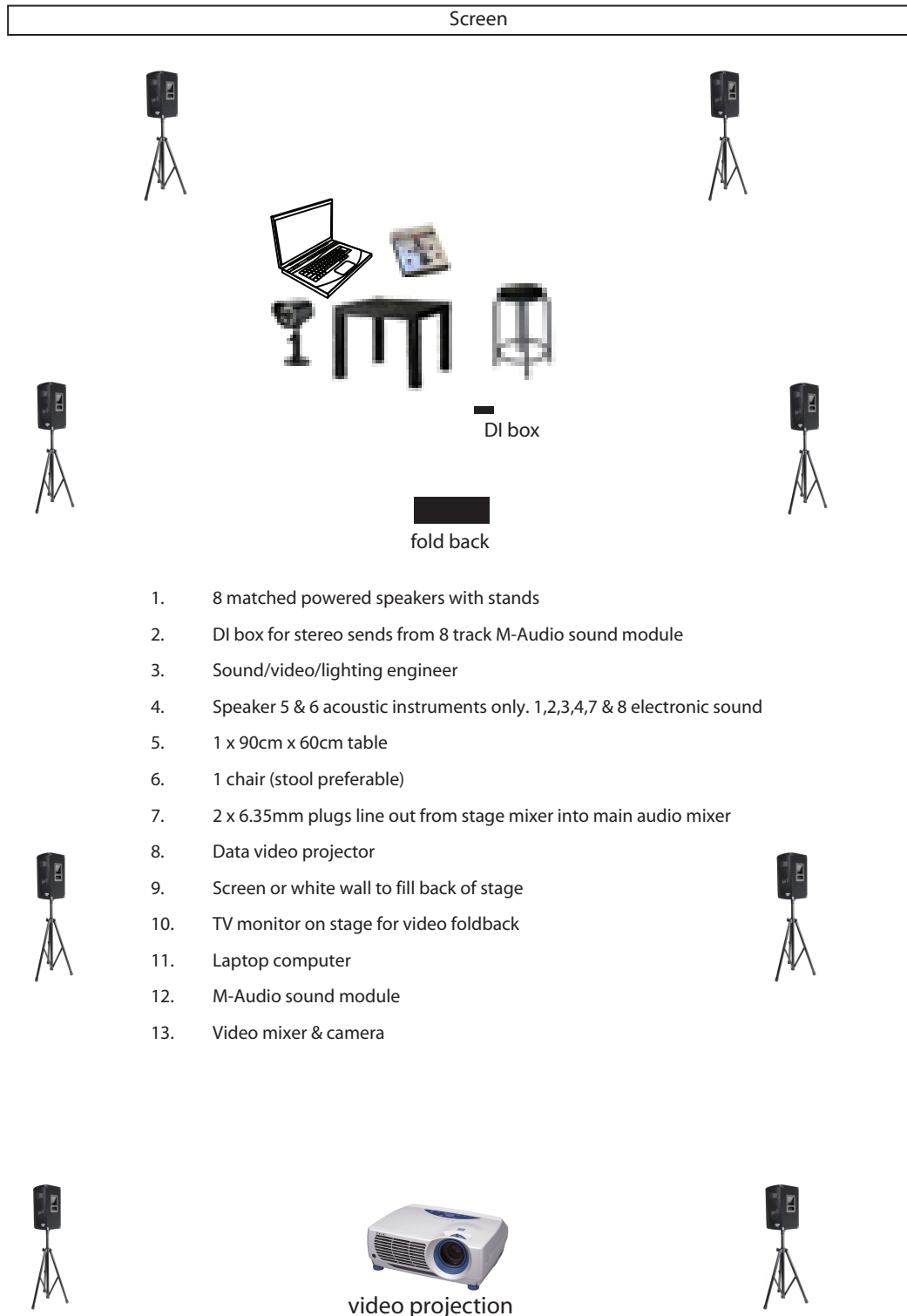
Movement 2 – *Scintillating* Electronics and visuals

Scintillating was inspired by portraits of two clarinetists, one of myself and the other of my sister, Grania. The portraits have been placed side by side as the opening visual in the film, as if in conversation (as seen on previous page).

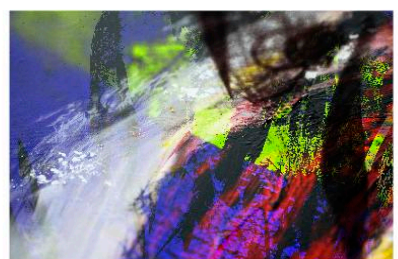
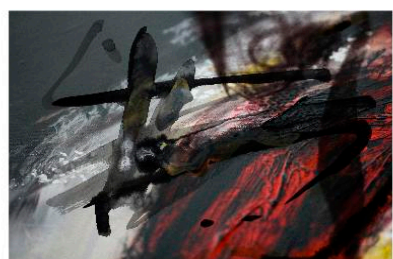
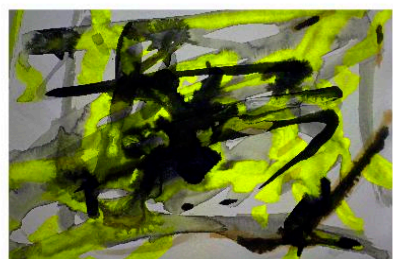
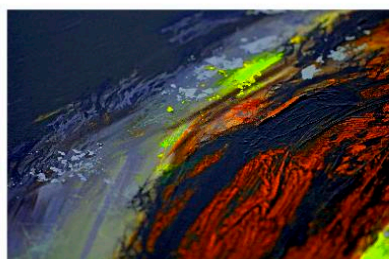
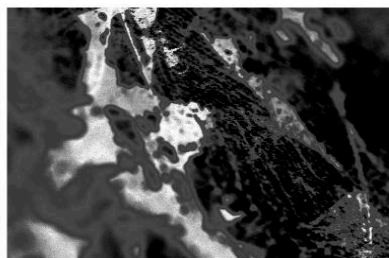
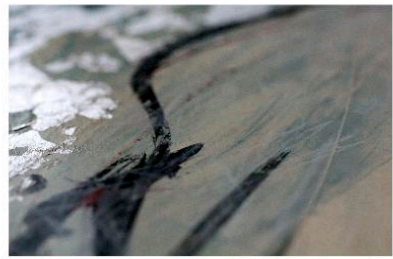
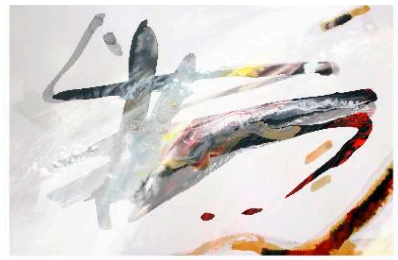
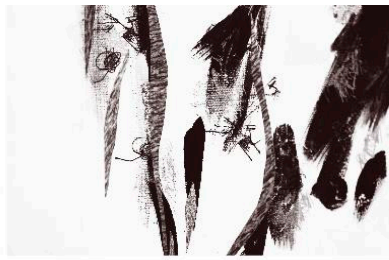
Scintillating began as a fully notated score for Bb clarinet and bass clarinet that was then transformed into an acousmatic composition through filters, fragmentation, rhythmic manipulations, layering and visual elements as seen in the image below. The colors and texture are bold and simple as is the relentless pulse, two strong characters, forever voicing their intention, creating at times anguish and stimulation



Technical Requirements for Performance Scintillating



Scintillating, video stills of silkscreens, pen and ink drawings , acrylics on canvas, and
photography made into art works by Brigid Burke



Scintillating

Brigid Burke

Performance directions:

The performer will require visual fold back from a TV monitor of the film to assist with beginning at various 'cue points' throughout the work.

As the performer is taking cues from the film, and live audio electronics will maintain an independent tempo. The vertical correlation between parts in the graphic moving image serves only as a guide, and will not reflect the relationship between parts as the work is performed.

Notes on Electronics

The electronic component is a fixed play-back and can be played with live interactive electronics. It should be performed as a stereo image through two to eight speakers placed close to, and either side of the performer, and as there are deliberate contrasts in dynamic within the electronic part, this can be interplayed with 'live' mixing.

Movement 3

Silk

Bass clarinet, Bass/Eb clarinet, flute, prepared piano, electronics and video



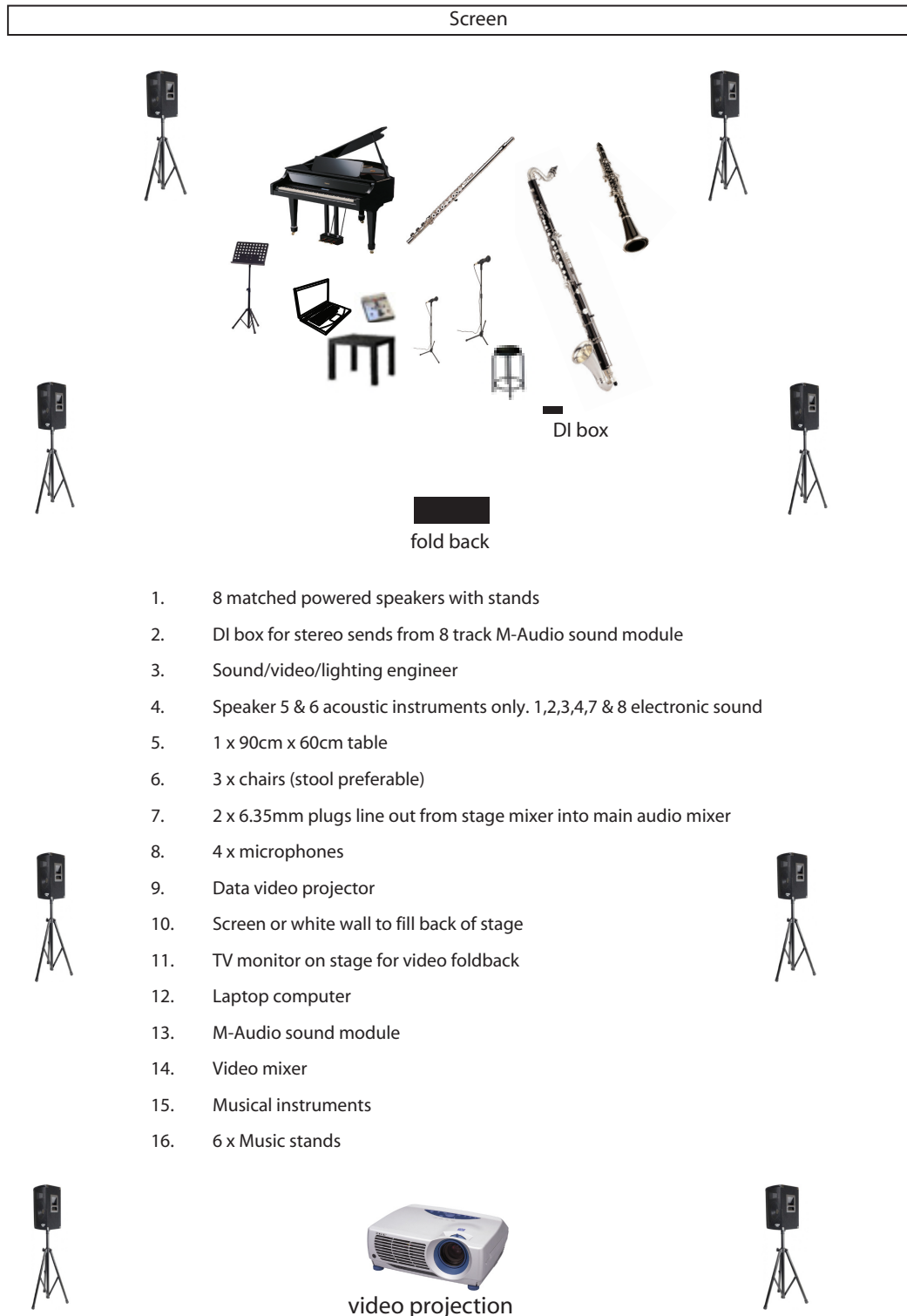
Movement 3 – *Silk*

For Bass/Eb clarinet, bass clarinet/voice, flute/voice, prepared piano, electronics and visuals.

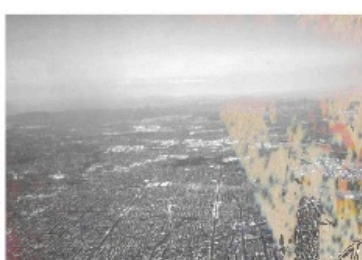
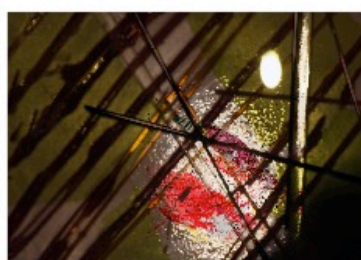
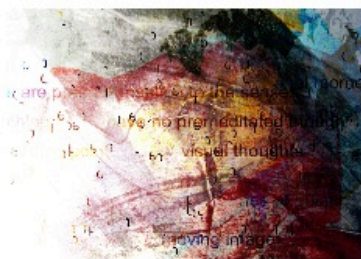
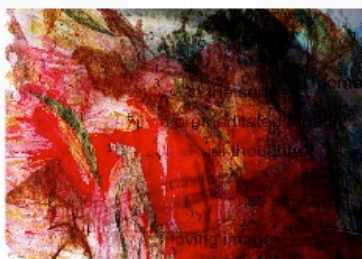
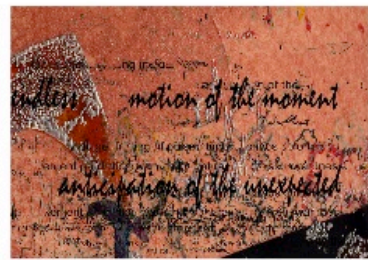
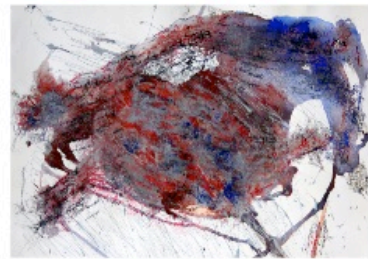
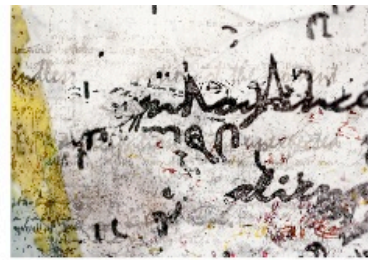
As my intimate thoughts of how I feel in the process of creation are usually not verbalized but expressed in music and visuals, for this doctoral research project I have written *Silk*, which is made up of random verbalizations about my art. *Silk* is dark and joyous with unexpected “circus” moments. It contextualizes thoughts into an elaborate score with vibrant interactions of different mediums of sound, performance and visuals.

Silk is a strong, soft and lustrous fabric of melodic lines and text combined with natural colours of red, blue and ochre. The interweaving of the melodic line, textures, timbres and refraction of light creates the feel of smooth textures.

Technical Requirements for Performance Silk

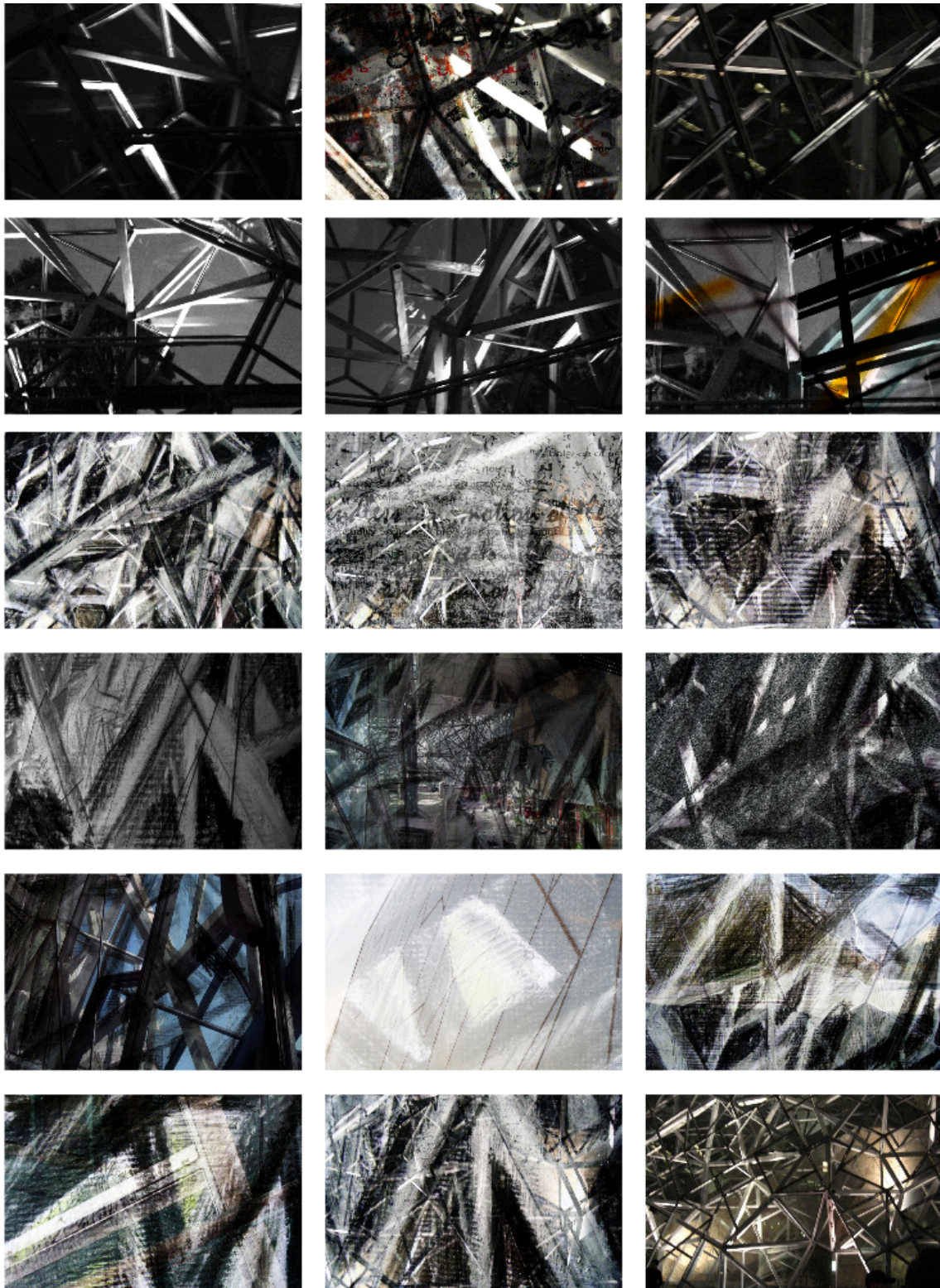


Silk, video stills of silkscreens, pen and ink drawings, glass work, water colours, text on paper and photography and computer animations made into art works by Brigid Burke



Silk, video stills of silkscreens, pencil and charcoal drawings on paper, text, photography
and computer animations made into art works of BMW Edge (now Deacon Edge)

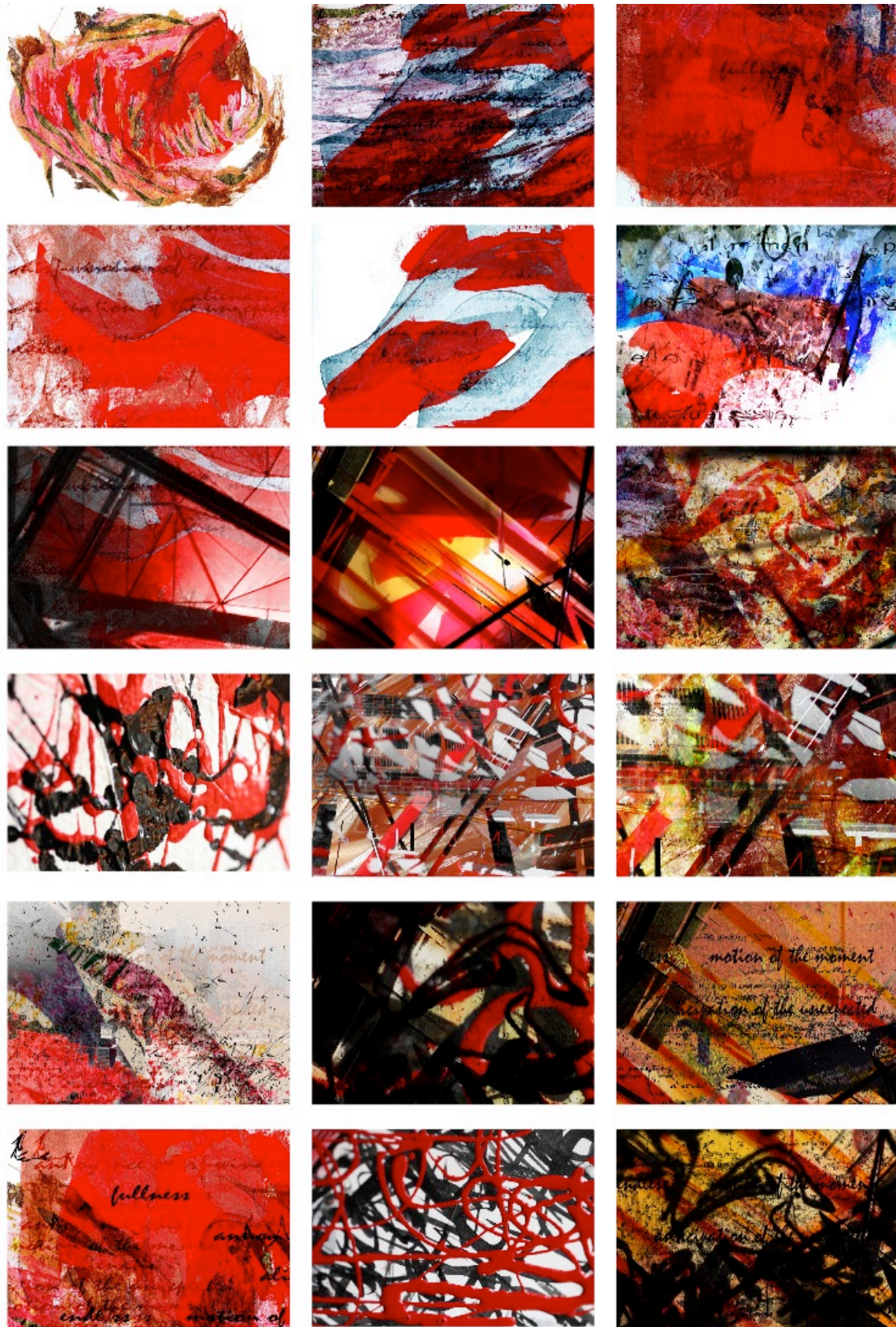
Melbourne by Brigid Burke



Silk, video stills of silkscreens, pen and ink drawings, glass work, water colours, text on paper and photography and computer animations made into art works by Brigid Burke



Silk, video stills of silkscreens, pen and ink drawings, glass work, water colours, text on paper and photography and computer animations made into art works by Brigid Burke



The image displays a 4x3 grid of 12 abstract artworks by Mark Tobey. The central piece (row 2, column 3) is titled "endless motion of the moment" and "anticipation of the unexpected". The artworks are characterized by dense, gestural line work and organic forms. The central piece is a large, dark, abstract composition with a dense network of lines and a central, somewhat circular form. The other pieces are smaller and more varied in style, with some featuring more defined shapes and others being more abstract and gestural. The overall aesthetic is one of dynamic movement and organic complexity.

***Silk* score to be inserted**

Movement 4

Pantone

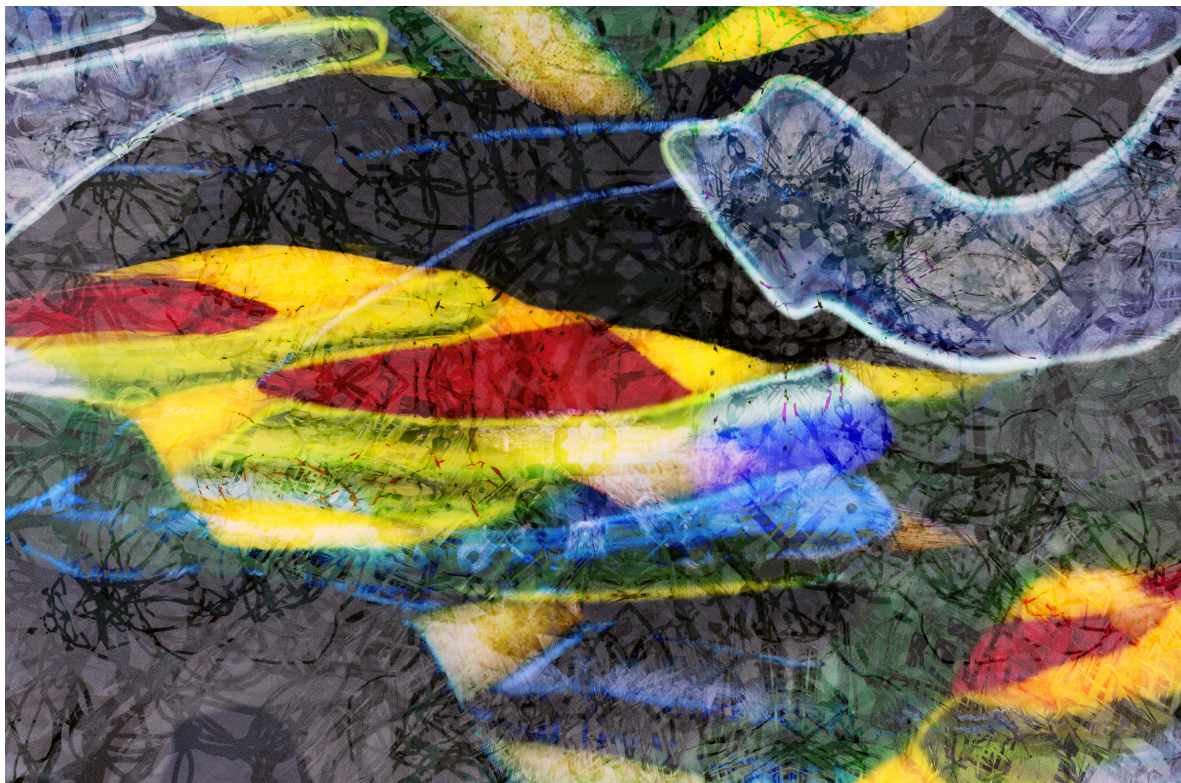
Bass clarinet, Double Bass, electronics and video



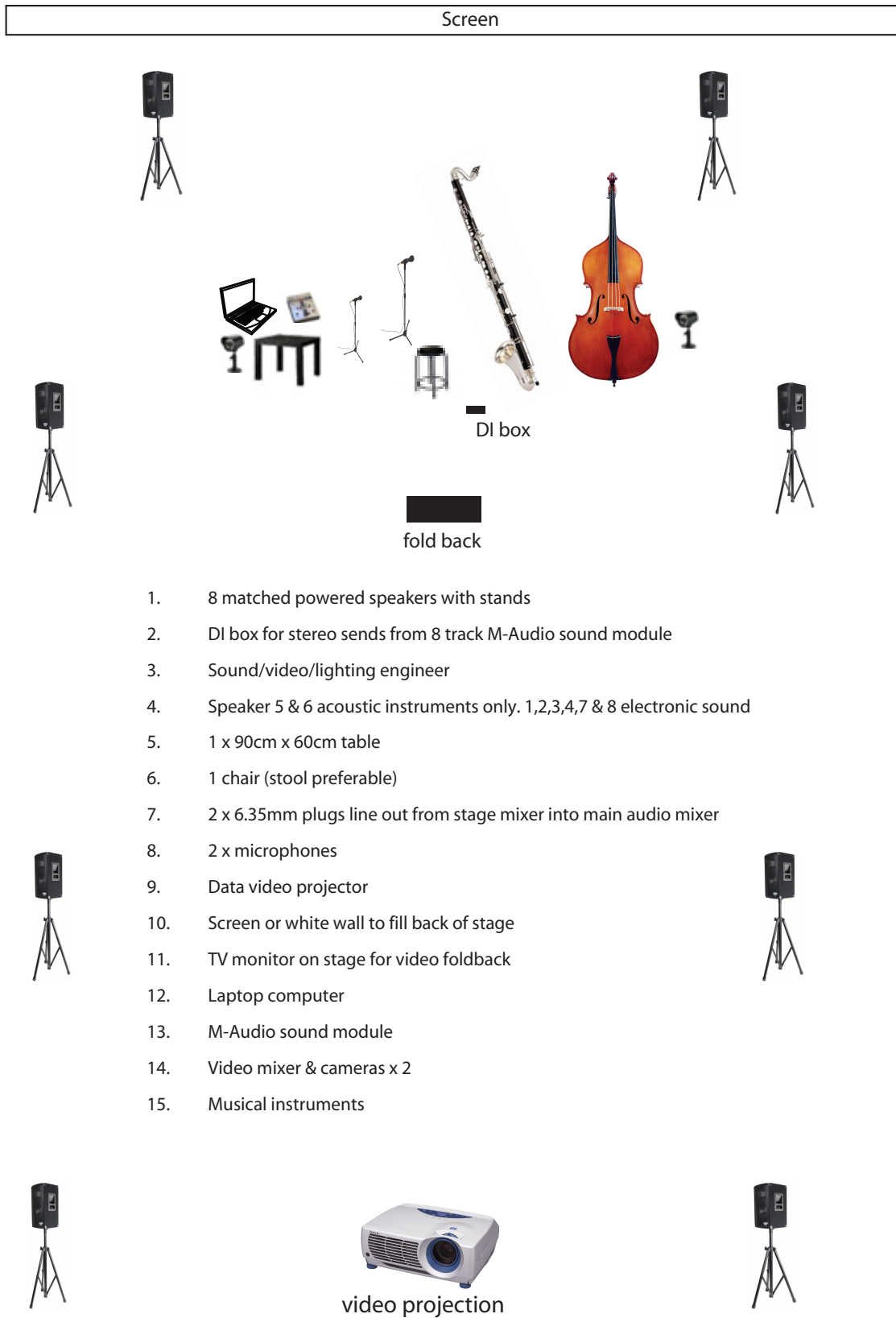
Movement 4 – *Pantone*

Bass clarinet, double bass, electronics and visuals.

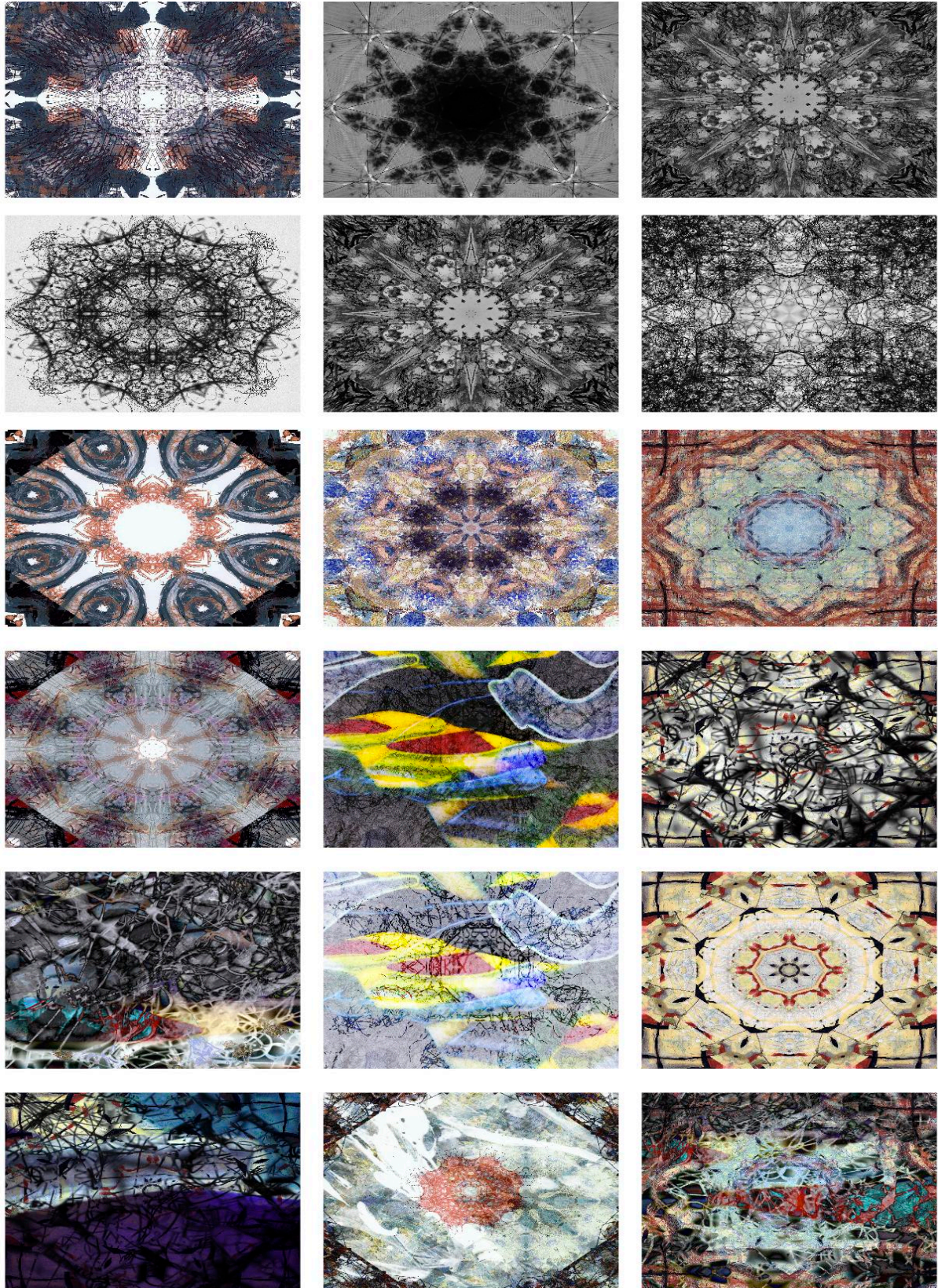
The finished video is the actual score. The performers react to the moving images to create the audio. This is an interactive electronic audio performance that includes spatialized sound and live visual elements. The images of *Pantone* are an ever-dynamic kaleidoscope, interrupted by gentle water moving through the seascape of the glass plate as seen in the image below. The audio from the bass clarinet, double bass and sampled water electronics makes a subtle counter-point that punctuates and accentuates these delicate moving images, creating depth and interesting nuances.



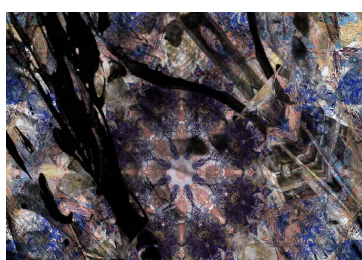
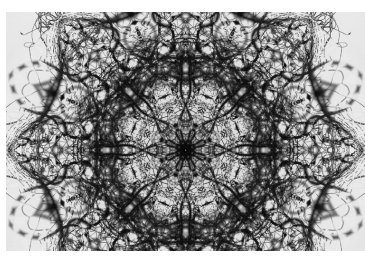
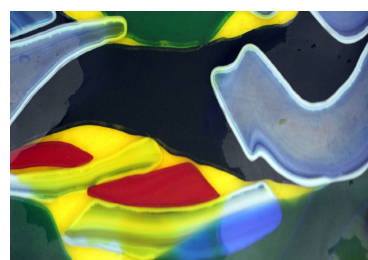
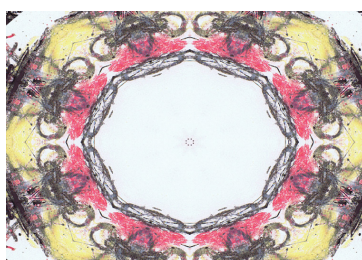
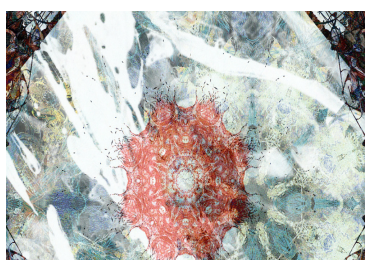
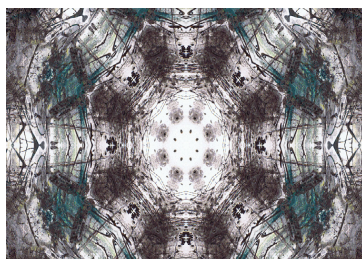
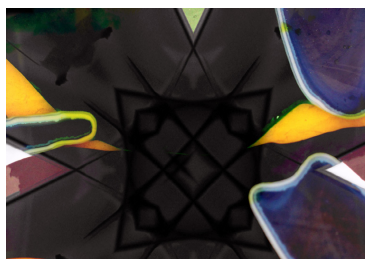
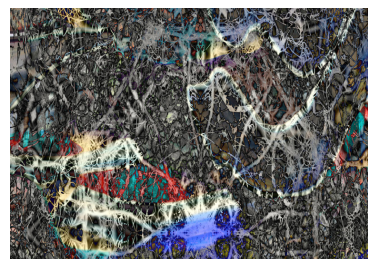
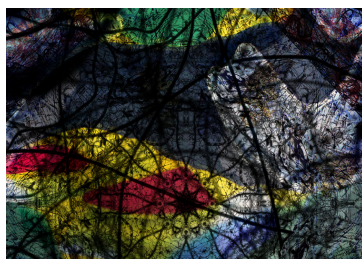
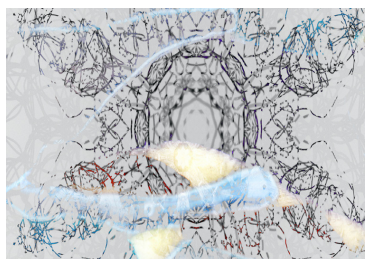
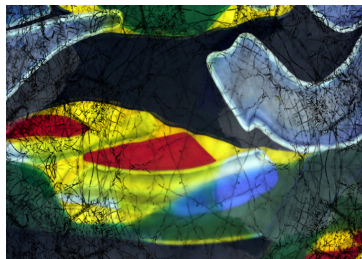
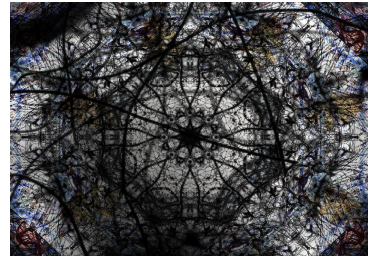
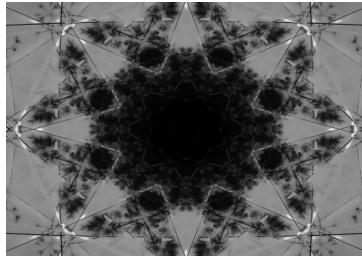
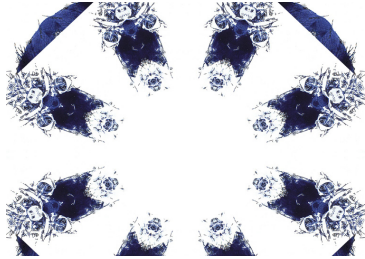
Technical Requirements for Performance Pantone



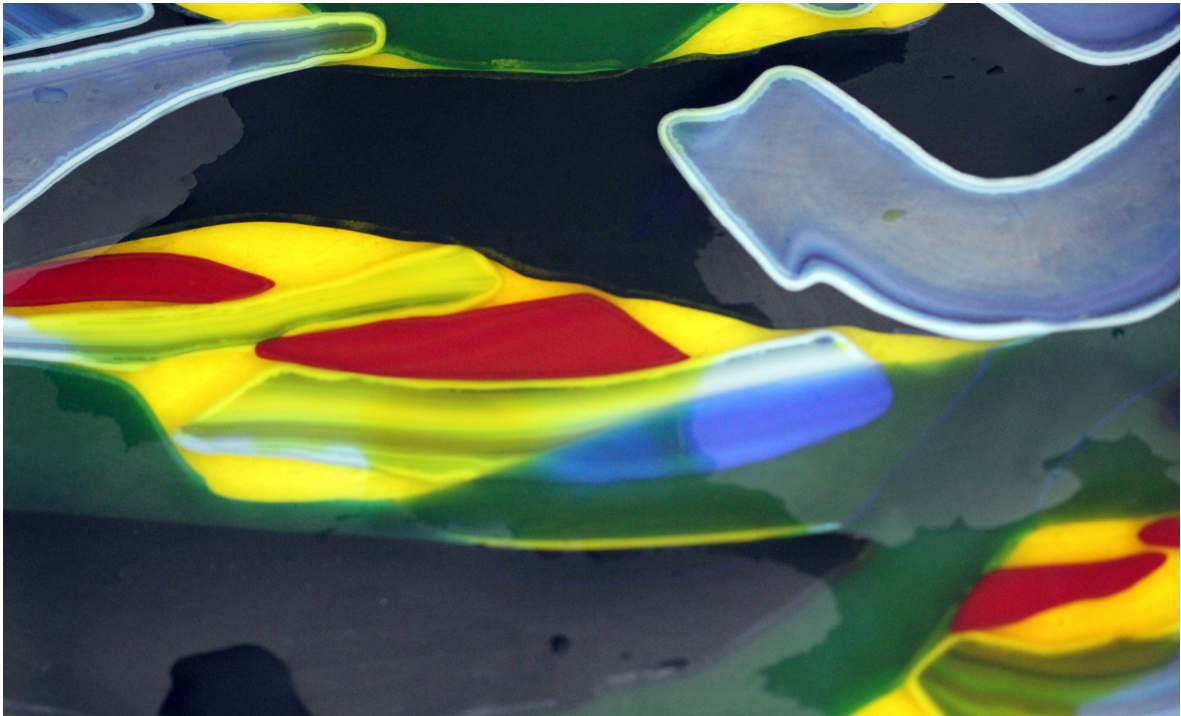
Pantone video stills of pen and ink drawings, water colours and photography with
computer kaleidoscope animations made into art works by Brigid Burke



Pantone video stills of pen and ink drawings, water colours, glass plate and photography
with computer kaleidoscope animations made into art works by Brigid Burke



Pantone video still of glass plate made into art work by Brigid Burke



Pantone video still of glass plate with computer kaleidoscope animation made into art work by Brigid Burke



Pantone

Brigid Burke

Performance directions:

1)

Each player will require visual fold back from a TV monitor of the film to assist with beginning at various 'cue points' throughout the work.

As players are taking their cue from their the film, rather than from each other, each player will maintain an independent tempo. The vertical correlation between parts in the graphic moving image serves only as a guide, and will not reflect the relationship between parts as the work is performed.

The performers are to improvise, taking into consideration its visual 'density'.

Notes on Electronics

The electronic component is a fixed play-back (with no interactive element) and should be performed as a stereo image through two to eight speakers placed close to, and either side of the instrumental ensemble. Its level should be approximately that the instrumental ensemble, and as there are deliberate contrasts in dynamic within the electronic part, will not require any 'live' mixing.

For audio file and video of the electronic part, please contact the composer.

Movement 5

Matte

electronics and video



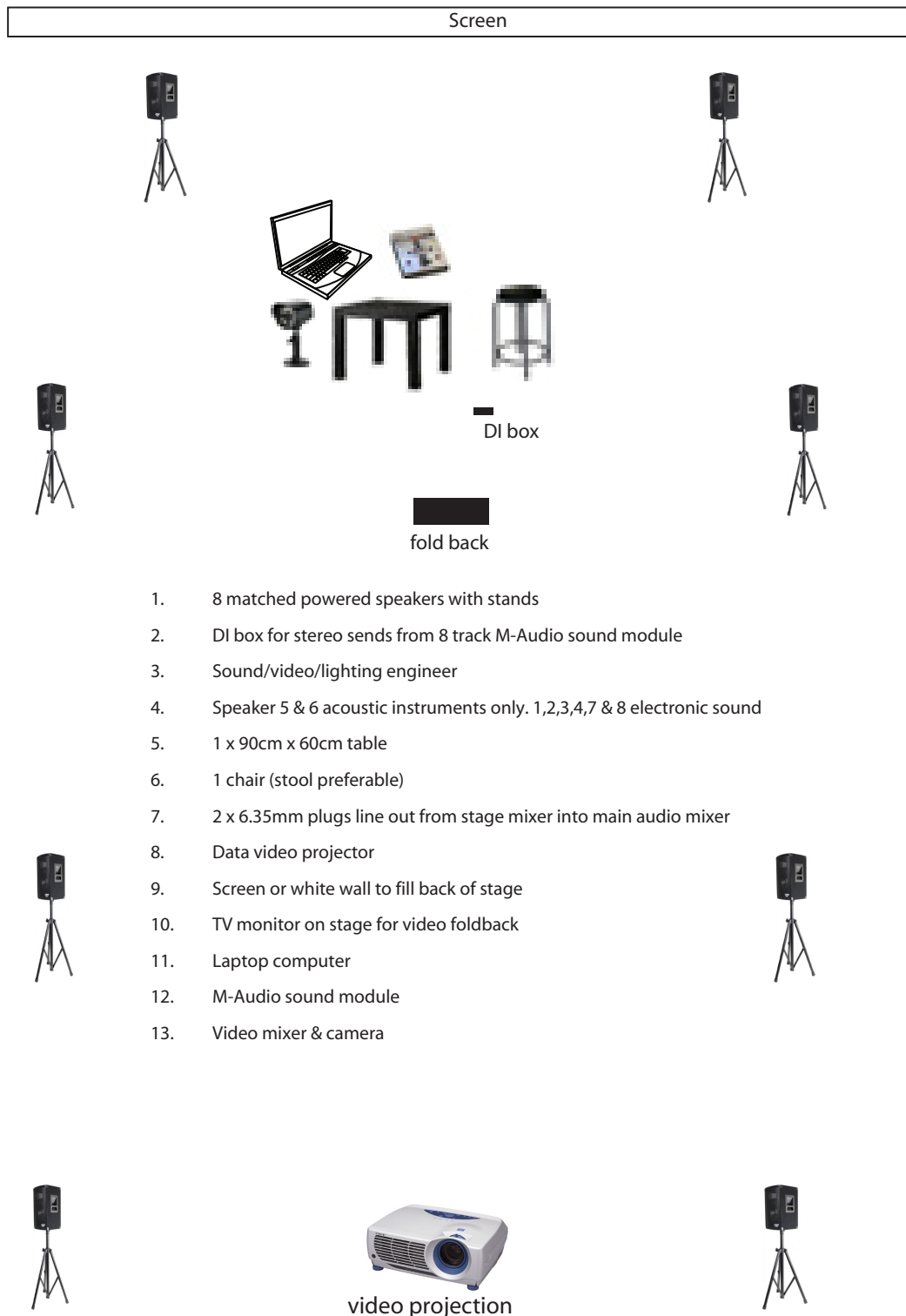
Movement 5 - *Matte*

Visuals and electronics.

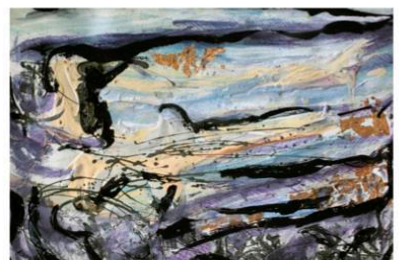
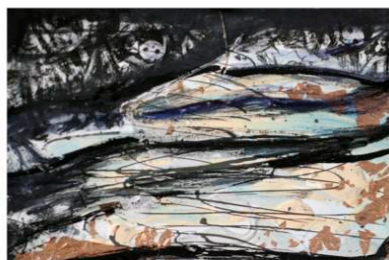
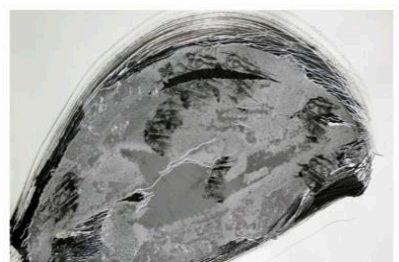
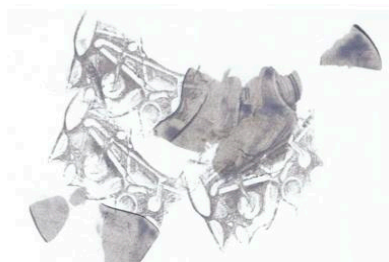
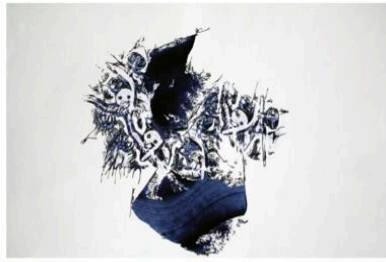
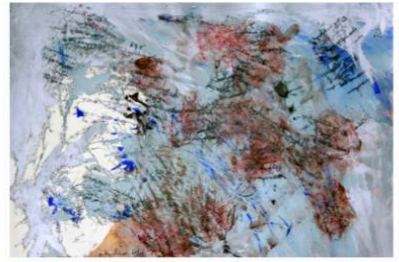
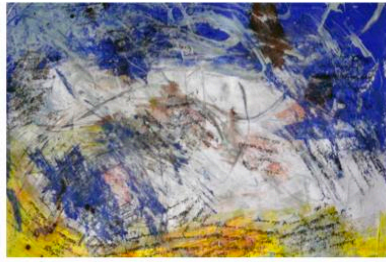
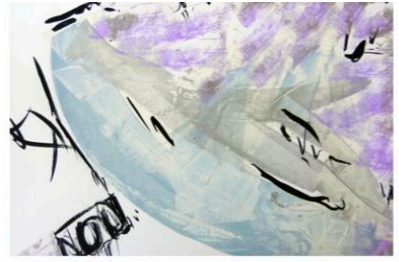
Matte was inspired by the soft environmental soundscapes of rainforests. The clarinet produces wind sounds throughout. The clicking of clarinet keys, percussive cymbal and bowed vibraphone metallic sounds mimic the sounds of rain. This was then visualized in the artwork of *Matte* using round pieces of coloured glass, small broken clarinet parts and both wooden and silver keys, which were moved through water in a glass bowl. These images were combined with a series of blue mixed-media works and coloured pencil drawings on paper formed in the shapes of droplets (as seen in the image below), a series of squiggle-based mixed media works using acrylic paint, pen and ink and charcoal works on paper which were then photographed.



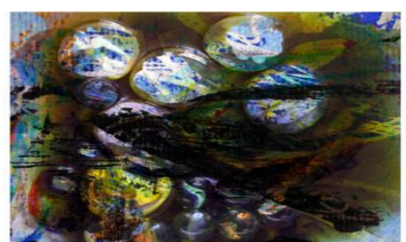
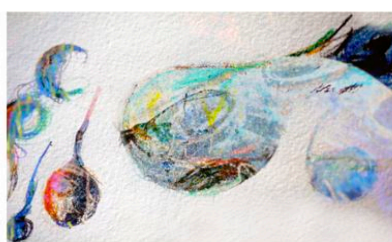
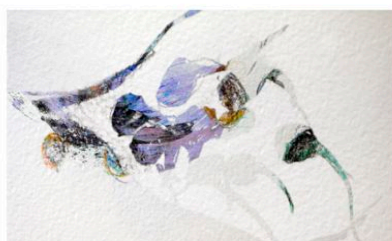
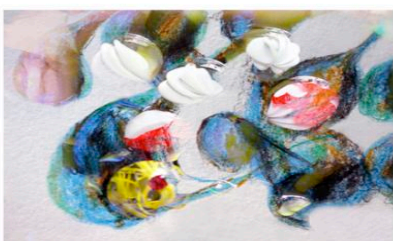
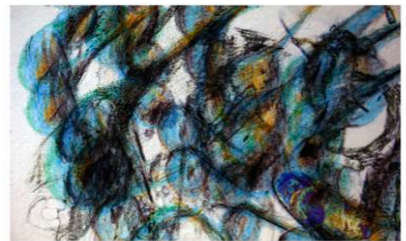
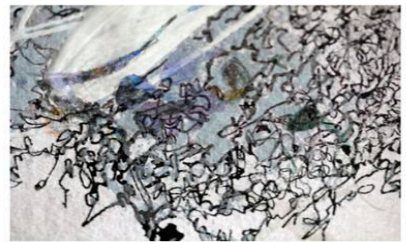
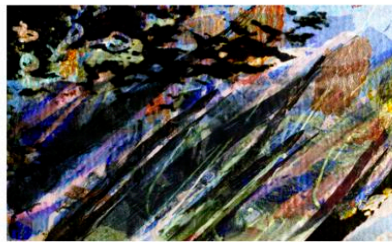
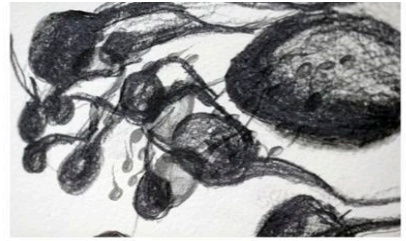
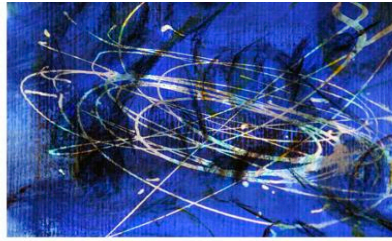
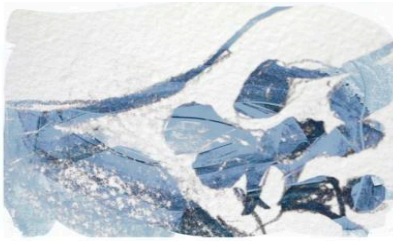
Technical Requirements for Performance Matte



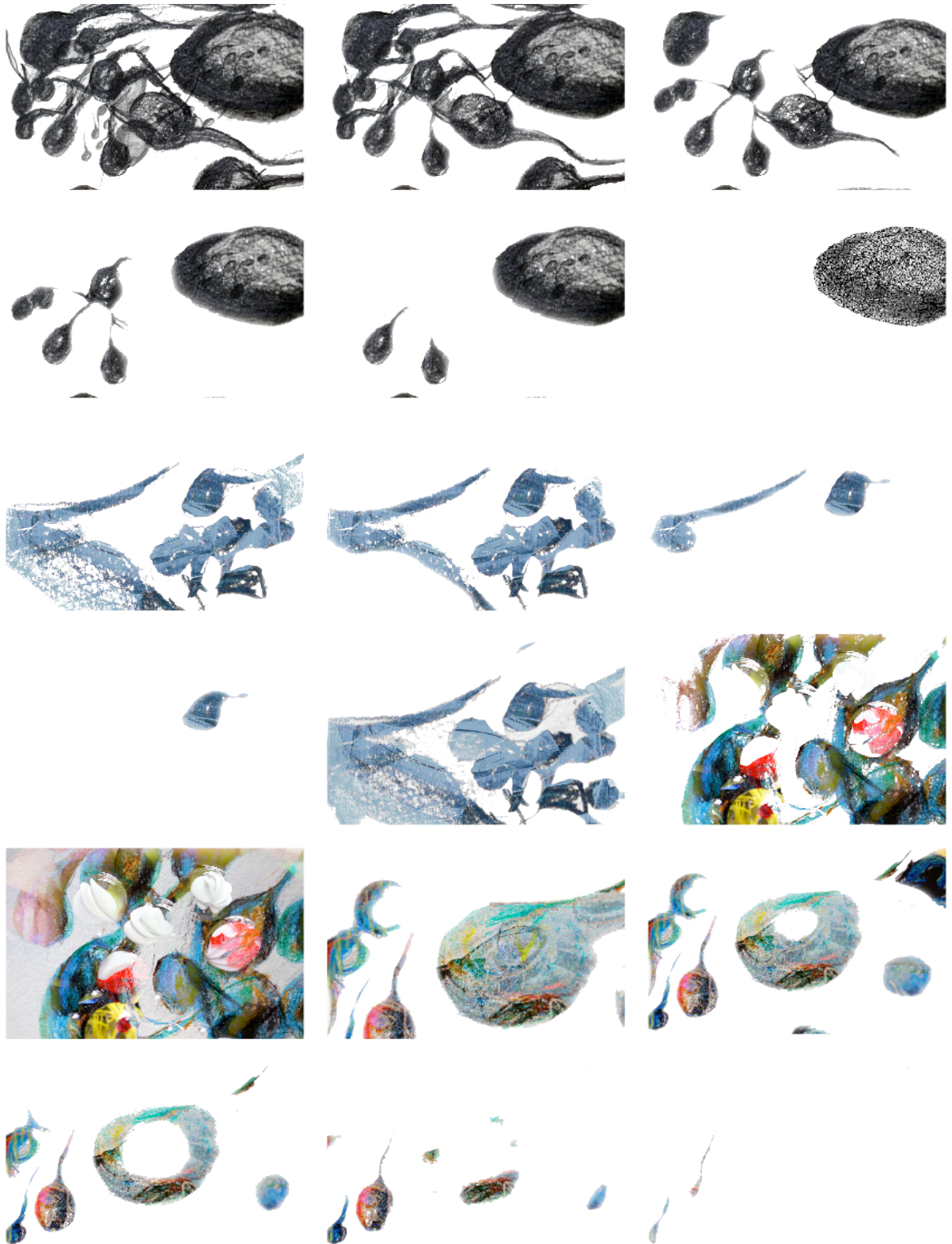
Matte video stills of silkscreens, pen and ink drawings, water colours, acrylics on paper, photography and computer animations made into art works by Brigid Burke.



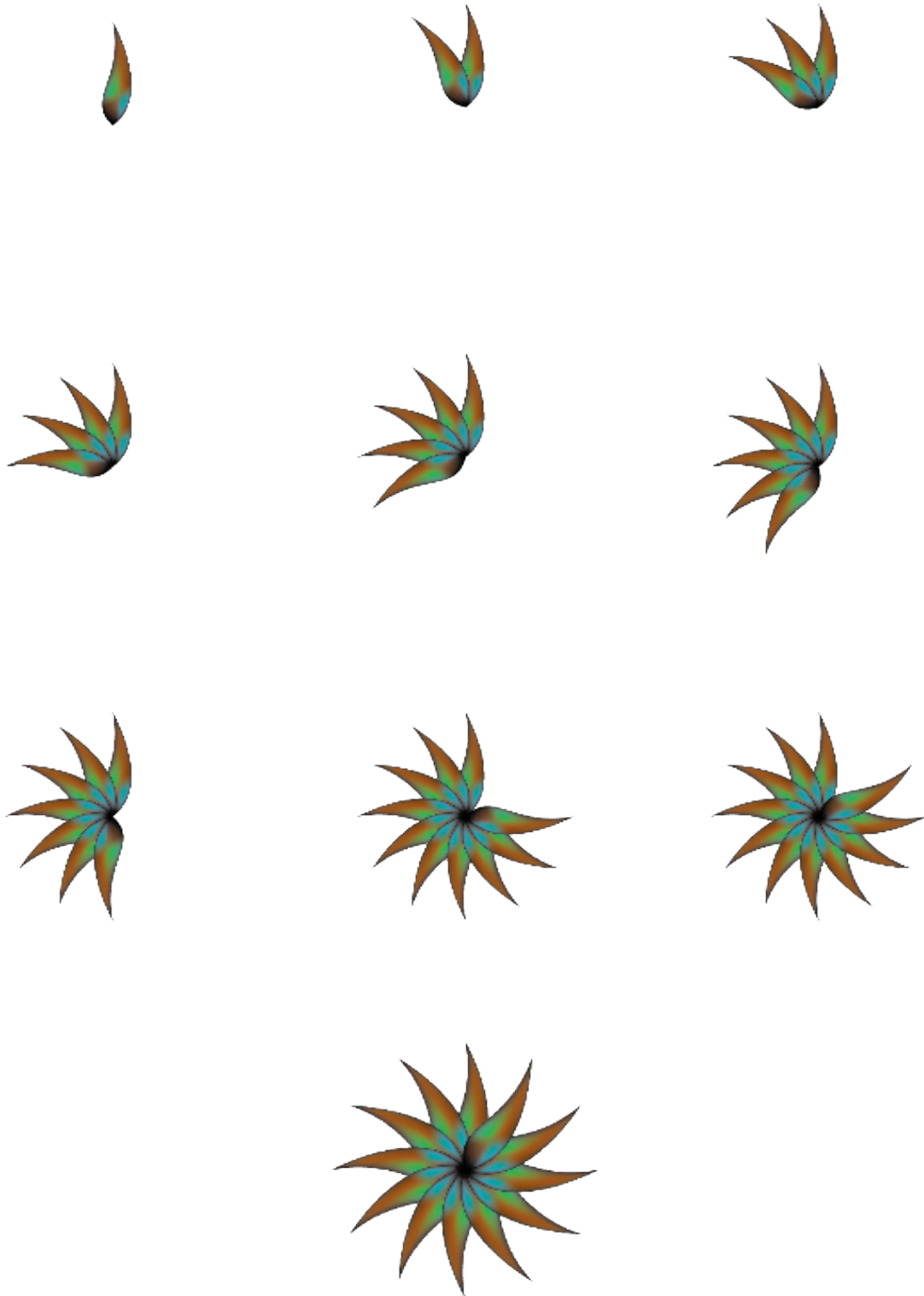
Matte video stills of silkscreens, pen and ink drawings, pencil drawings, water colours and acrylics on paper, glass marbles, photography and computer animations made into art works by Brigid Burke.



Matte video stills of pencil drawings, water colours and acrylics on paper, glass marbles, photography and computer animations made into art works by Brigid Burke.



Matte video stills of vector drawings of computer animations made into art works by Brigid Burke.



Matte

Brigid Burke

Performance directions:

The performer will require visual fold back from a TV monitor of the film to assist with beginning at various 'cue points' throughout the work.

As the performer is taking their cues from the film, camera feedback and live audio electronics will maintain an independent tempo. The vertical correlation between parts in the graphic moving image serves only as a guide, and will not reflect the relationship between parts as the work is performed.

The performers are to improvise, taking into consideration its visual 'density'.

Notes on Electronics

The electronic component is a fixed play-back and can be played with live interactive electronics. It should be performed as a stereo image through two to eight speakers placed close to, and either side of the performer, and as there are deliberate contrasts in dynamic within the electronic part, this can be interplayed with 'live' mixing.

Movement 6

Sheen

Bass clarinet, electronics and video



Movement 6 – *Sheen*

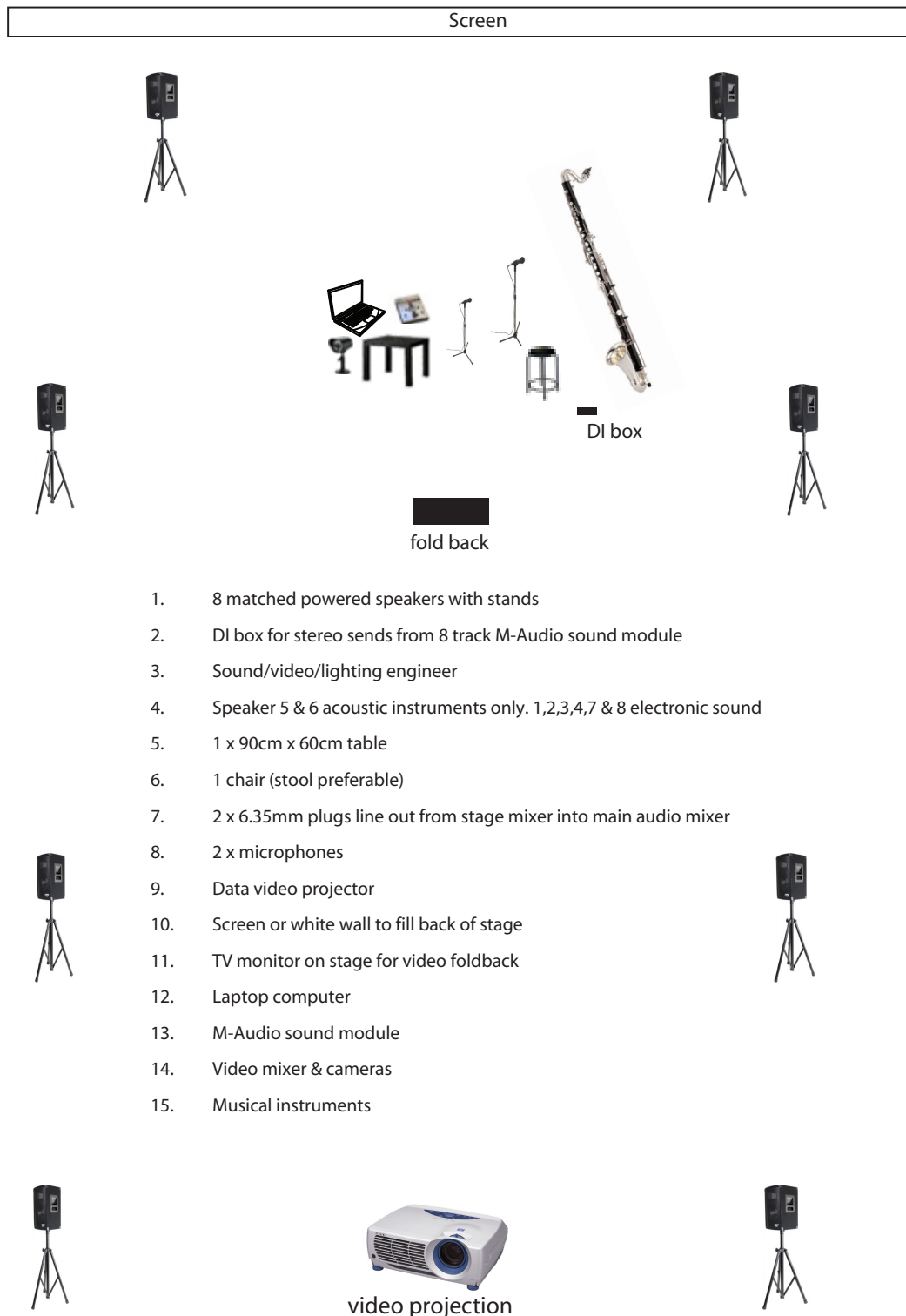
Bass clarinet, live electronics/laptop and live feed and pre-recorded video projection.

Sheen is an improvised quartet for clarinet and real-time audio mulching with live video feed and prerecorded video. *Sheen* has an intrinsic glistening quality and the keys of the clarinet are the focal point for this shining and resplendent movement.

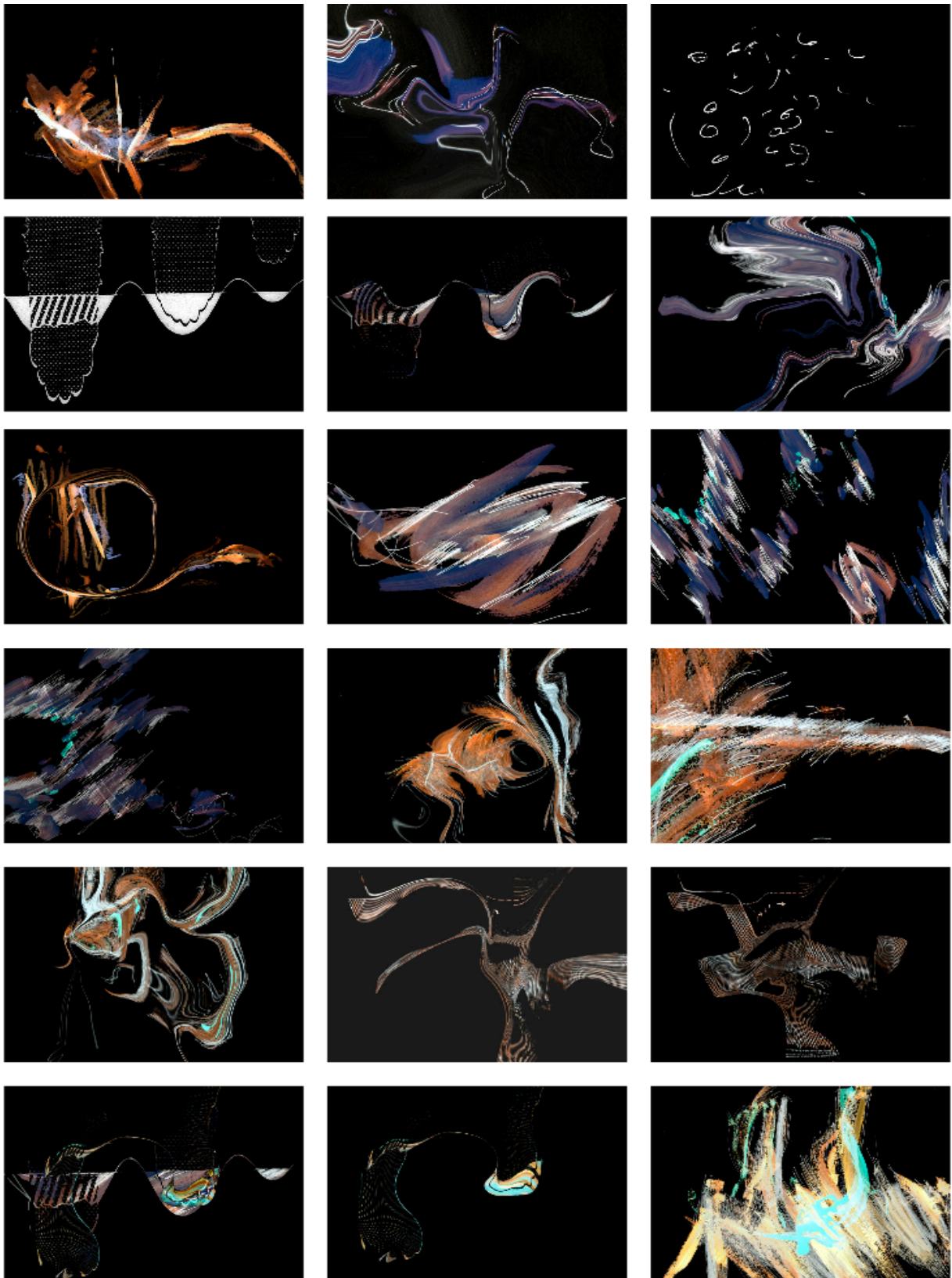
Microphones and a laptop are used to control the synthesis of acoustic material sampled during the performance. The live clarinet interacts with these visual components: a camera filming a bowl of water filled with clarinet parts, another one filming the fingers and keys of the bass clarinet and a prerecorded version of clarinet parts on video that has already been processed. The bubbles and water movement are controlled by an aquatic pump. A pulse is created through such effects as strobes and finger movements from the prerecorded image and live feed of the bass clarinet.

All audio processing is done with Audio Mulch, including the live acoustic bass clarinet manipulated during performance.

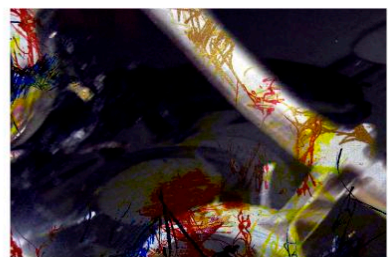
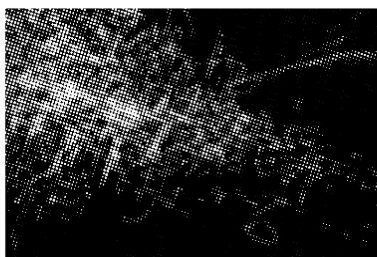
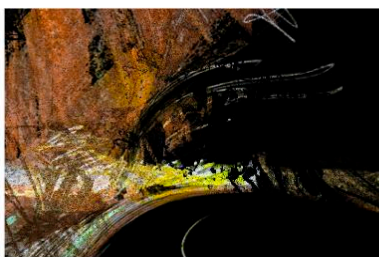
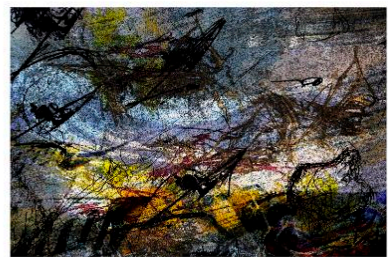
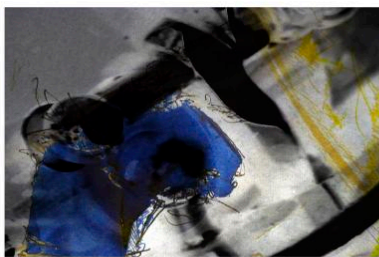
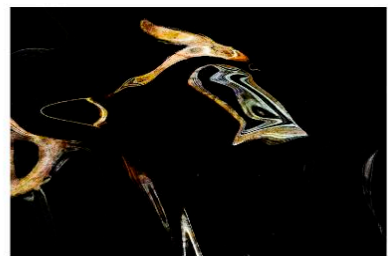
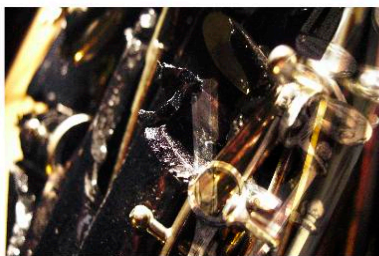
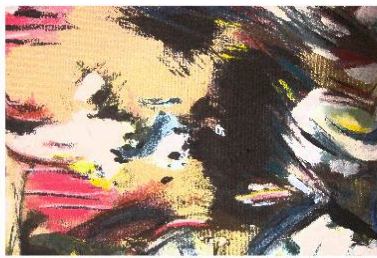
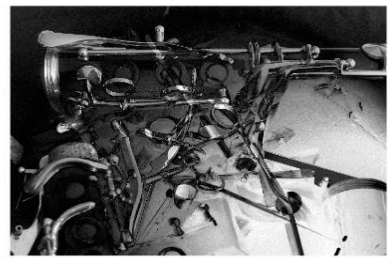
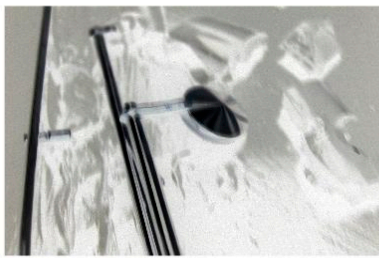
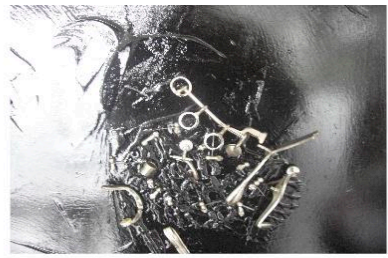
Technical Requirements for Performance Sheen



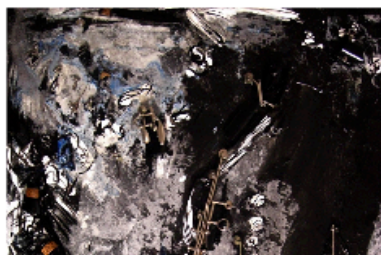
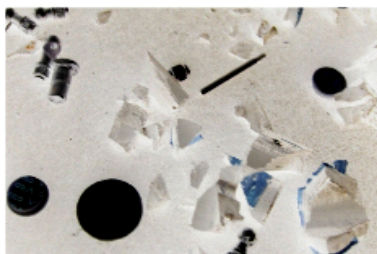
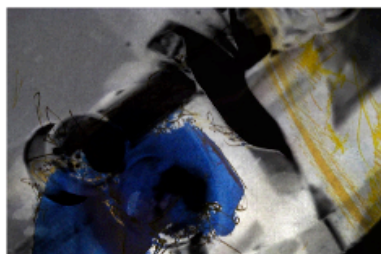
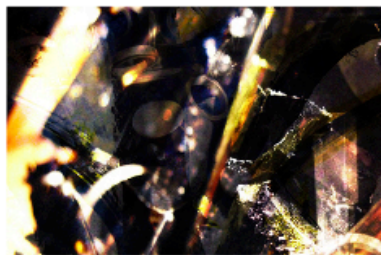
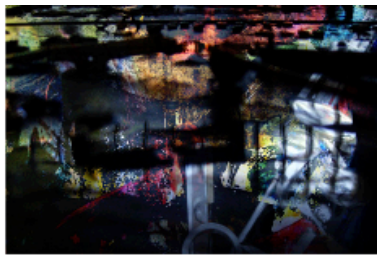
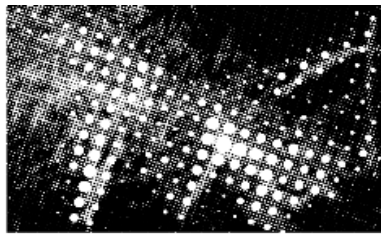
Sheen video, pen and ink drawings, pencil drawings, water colours and acrylics on paper, photography and computer animations made into art works by Brigid Burke.



Sheen video stills of pen and ink drawings, water colours and acrylics on paper and wood
clarinet parts, photography and computer animations made into art works by Brigid Burke.



Sheen video stills of pen and ink drawings, water colours and acrylics on paper and wood
clarinet parts, photography and computer animations made into art works by Brigid Burke.



Movement 7

Gloss

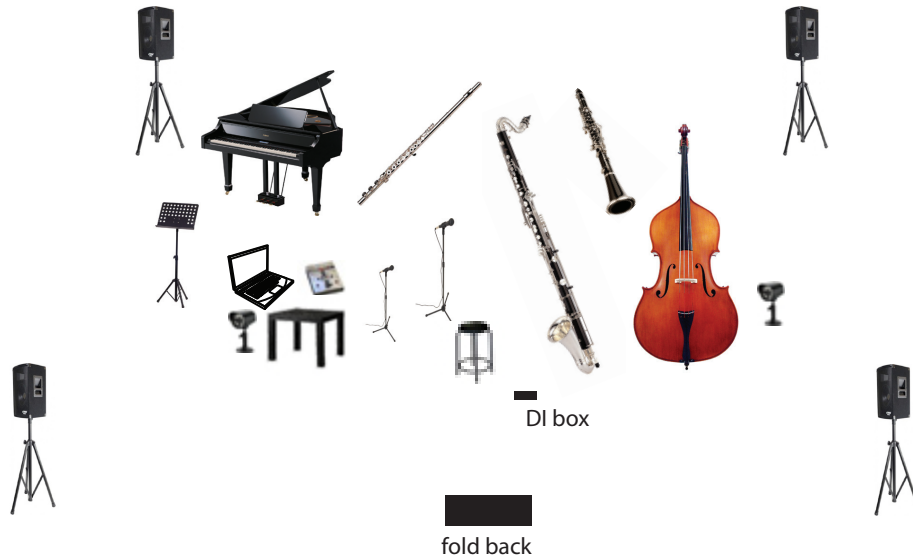
9 short movements based on 9 notations

Bb/Bass clarinet, Bass/Eb clarinet, Flute, Double Bass and Piano, Electronics and Video



Technical Requirements for Performance Gloss

Screen



1. 8 matched powered speakers with stands
2. DI box for stereo sends from 8 track M-Audio sound module
3. Sound/video/lighting engineer
4. Speaker 5 & 6 acoustic instruments only. 1,2,3,4,7 & 8 electronic sound
5. 1 x 90cm x 60cm table
6. 3 x chairs (stool preferable)
7. 2 x 6.35mm plugs line out from stage mixer into main audio mixer
8. 5 x microphones
9. Data video projector
10. Screen or white wall to fill back of stage
11. TV monitor on stage for video foldback
12. Laptop computer
13. M-Audio sound module
14. Video mixer & cameras x 2
15. Musical instruments
16. 4 x Music stands



Gloss

9 short movements based on 9 notations

Gloss is inspired by a series of 9 pen and ink drawings. Different combinations of both an acoustic ensemble and live electronics interpret the drawings to form graphic notations. These literal interpretations of the 9 graphics by the 5 instrumentalist was then visualised into the art work of *Gloss* combined with a series of black and white drawings, shadow line drawings works and pencil drawings on paper formed into squiggles depicting wire which were then photographed. The creative process that evolved from this simple idea is documented in a polymedia composition, *Gloss* which forms part of *The Escapee Gloss*; an 7connected movements exploring facets of interactive performance that include 5 live instrumentalists, improvisation, spacialised sound exploration and visual elements.

The performance for 5 performers: Bb/Bass clarinet, Bass/Eb clarinet, Flute, Double Bass and Piano, audio mulched electronic music samples with different instrumental combinations for each of the 9 movements with a set of instructions, and fixed visuals on video. The notations are animated to form there own pulse which were created through many effects such as strobos, computer generated lines and shapes, soft shadow effects and blurred photography through glass to create these luminance images. The pen and ink drawings are digitally processed and presented in the raw state to form this series of intricate explorations. The combination of theses visual elements from the graphic notations and fine squiggles with live interpretations from the musicians creates a spontaneous, improvisational and diverse polymedia experience.

To conclude this selection of graphics in *Gloss* is snapshots of the exploration of the combination of 5 acoustic instrumentalists, live electronics and how graphic notations, soft shadows, subtle drawings are reflected throughout the whole work both audibly and visually. Lines of beautiful gestures that can be visually seen in the moving form and heard with the music creating a blanket of sound that is ever moving and diverse.

Gloss video still of pen and ink drawings, silver leaf and acrylics on wood, photography made into art work by Brigid Burke.



Gloss

Brigid Burke

Performance directions:

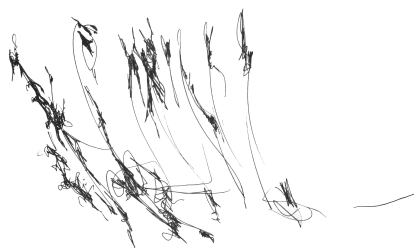
1)

Each player will require a stopwatch to assist with beginning at various 'cue points' throughout the work. These cue points are marked as minutes and seconds (for example, 10:15).

As players are taking their cue from their stopwatches, rather than from each other, each player will maintain an independent tempo. The vertical correlation between parts in the graphic score serves only as a guide, and will not reflect the relationship between parts as the work is performed.

2)

The graphic notations that appear throughout the score, such as the following:



When encountering these graphic notations, the performers are to improvise, taking into consideration its visual 'density'.

The players should follow the instructions accompanying these images, and use the image as a stimulus for improvisation.

Notes on Electronics

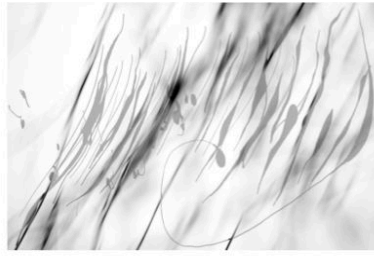
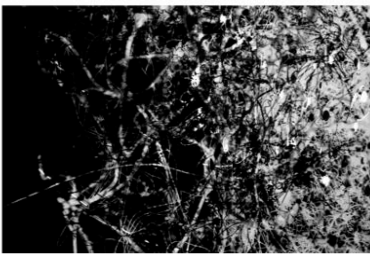
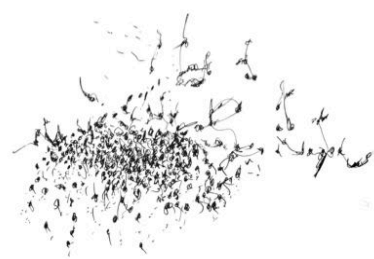
The electronic component is a fixed play-back (with no interactive element) and should be performed as a stereo image through two to eight speakers placed close to, and either side of the instrumental ensemble. Its level should be approximately that of the instrumental ensemble, and as there are deliberate contrasts in dynamic within the electronic part, will not require any 'live' mixing.

For audio file and video of the electronic part, please contact the composer.

Gloss video still of pen and ink drawing made into an art work by Brigid Burke.



Gloss video stills of pen and ink drawings, computer animations and photography made into an art works by Brigid Burke.



Gloss video stills of pen and ink drawings, computer animations and photography made into an art works by Brigid Burke.



Gloss video still of clarinet parts, gold leaf and glass on wood made into an art work by Brigid Burke.



Gloss video still of pen and ink drawings, gold leaf and glass on wood made into an art work by Brigid Burke.



Gloss video still of glass plates, photography made into an art work by Brigid Burke.



Gloss

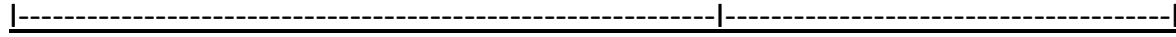
1. Bb Clarinet, Bass clarinet, Flute, Piano and Electronics

Time line

00:00

1:00

2:00



Bass Clarinet

Bass Clarinet stops

Flute

Piano enters

Bb Clarinet

Electronics



Instructions:

Short notes throughout - played in a sparse manner listening to the attack of the dry sounds of the over tones, key clicks and air sounds.

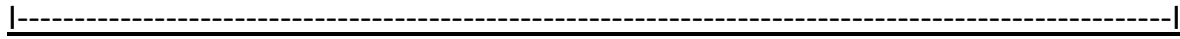
The electronics complement the instrumentalists with long ambient high tones.

2. Electronics

Time line

02:05

3:04



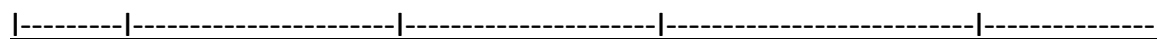
Sounds and video originate from the soundboard of inside the piano.

The timbre is of ringing, clicking scraping, crackling, throbbing, disturbing, ringing and continual.

3. Bb Clarinet, Flute and Double Bass

Time line

03:04 03:08 03:28 03:48 4:28 4:46



Double Bass

Flute enters

Bb Clarinet enters

Electronics enters

Electronics

Double Bass stops

Bb Clarinet stops

Flute stops



Instructions:

Quarter tones/microtones played in a wandering way.

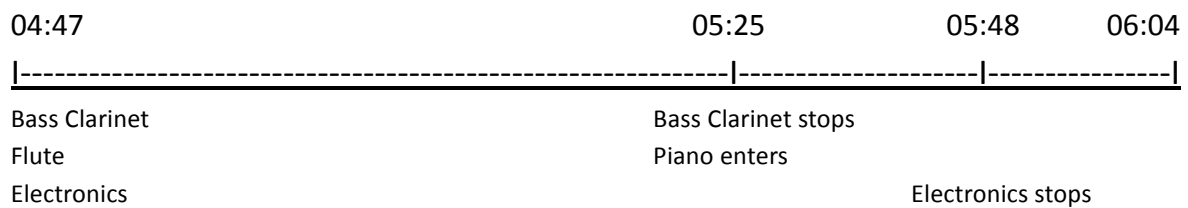
Played with space rests and melodic shapes.

Gliding tones all over the place imitating gestures in electronics.

Electronics finish movement with little gestures.

4. Bass Clarinet, Flute, Piano and Electronics

Time line



Instructions:

Flute and Bass clarinet play one continuous note.

All instruments are to be dramatic with subtle dynamics, think about space and play little glissando in the second half.

Piano may play inside and outside of piano throughout.

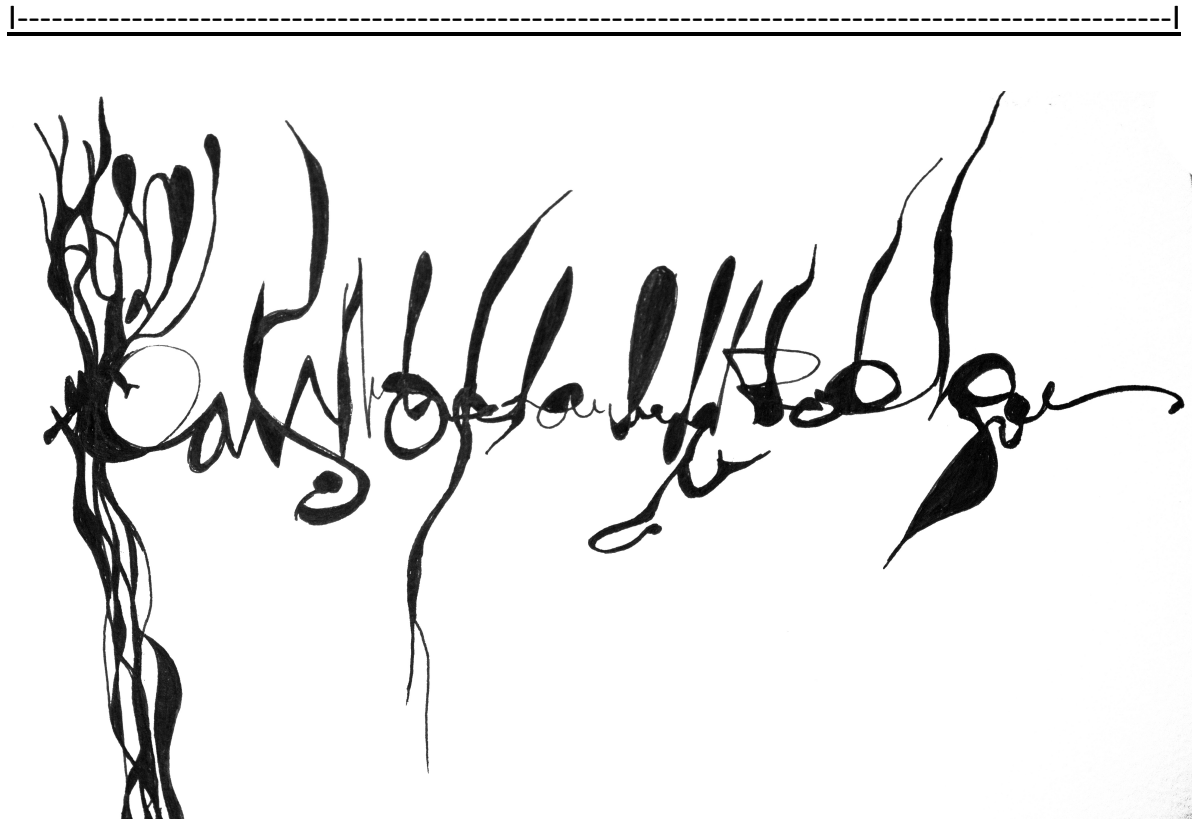
Electronics are low drones with buzzing frequencies that develop into high frequencies that imitate watery gestural sounds.

5. Electronics

Time line

06:04

7:13



Instructions:

Chimes dominate the sounds throughout with whispering processed flute sounds.
The presence of air sounds dominates.

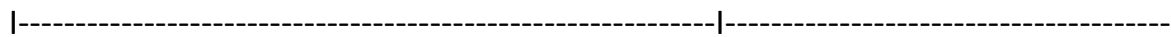
6. *Piano, Double Bass and Electronics*

Time line

7:00

8:10

9:14



Double Bass

Piano



Instructions:

Take liberties in interpreting the graphics literally.

Piano plays in a flamboyant and dramatic way.

Double bass plays in a fragmented and disjointed manner.

Electronics continue in the same manner as previous movement until the sounds turn into sine waves.

7. Bass clarinet, Bb Clarinet/electronics, Flute and Double Bass

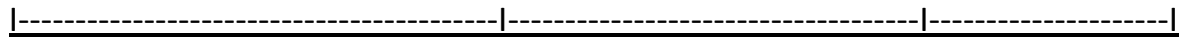
Time line

09:19

10:05

10:30

11:12



Double Bass

Bass Clarinet enters

Bass Clarinet stops

Bb Clarinet

Flute



Instructions:

Phrases are always played in a descending and fragmented manner.

Play with much energy and frenetic way with faster glissandos ascending.

Wind players: flutter tongued notes; long notes match tonality between each of the instruments in the last part.

The electronics are little gestures and pockets of sounds interweaving between the instrumentalists.

8. Bass clarinet, Flute, Double Bass, Eb Clarinet and Piano

Time line

11:12 11:30 12:00 12:12



Double Bass Bass Clarinet enters

Double Bass stops

Eb Clarinet enters

Piano

Flute

Flute stops



Instructions:

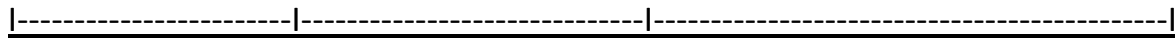
To be played sparsely with staccato/detached notes

At all times to be played fast and high covering all ranges of the instruments, also using extended techniques which include flutter tongues, squeaks, downward glissandos, multiphonics, voice and percussive sounds and noises.

9. Bb Clarinet/Electronics, Bass clarinet, Flute, Double bass & Piano

Time line

12:12 13:12 14:12 13:12



Double Bass

Double Bass stops

Bb Clarinet

Piano enters

Bass Clarinet

Bass Clarinet stops

Bass Clarinet enters

Flute

Flute stops

Flute enters



Instructions:

Big notes = longer duration

Small notes = shorter duration

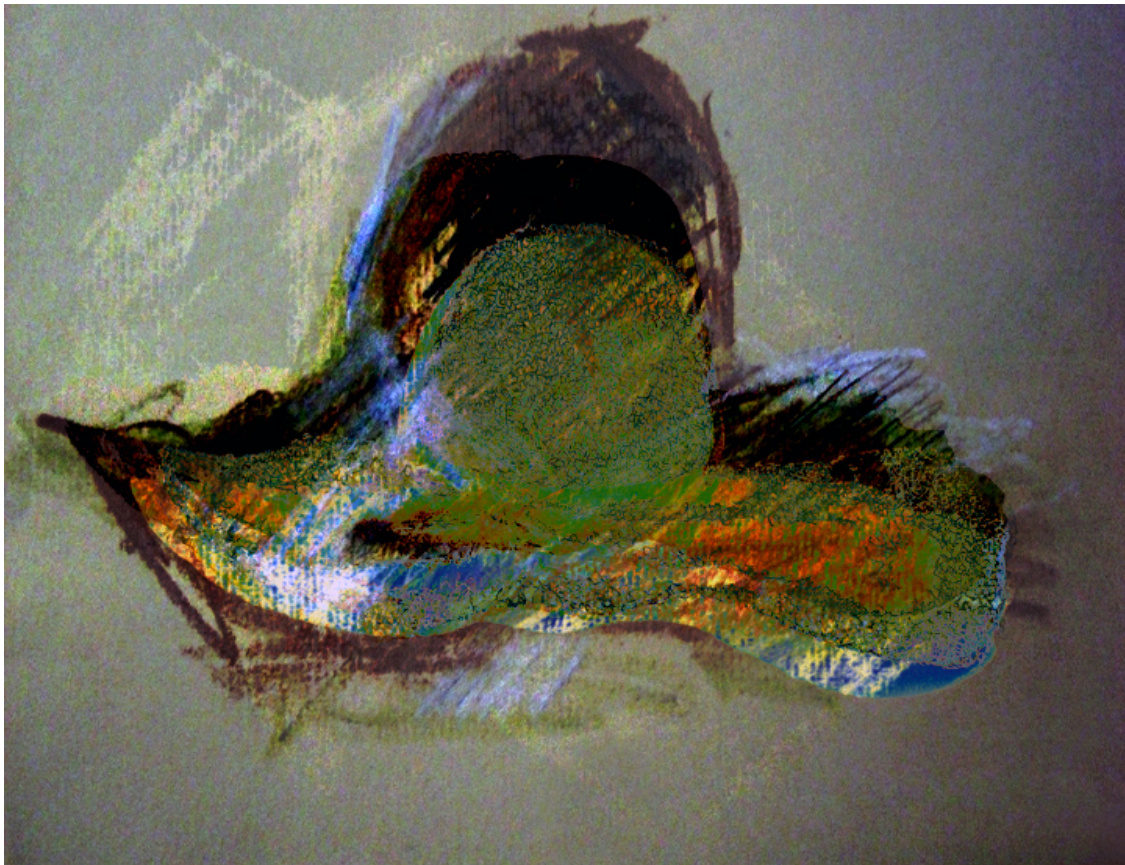
Percussive sounds from instruments, piano plays inside piano, double bass creates thumping sounds.

Phrases become longer, fragmented and always interlocking.

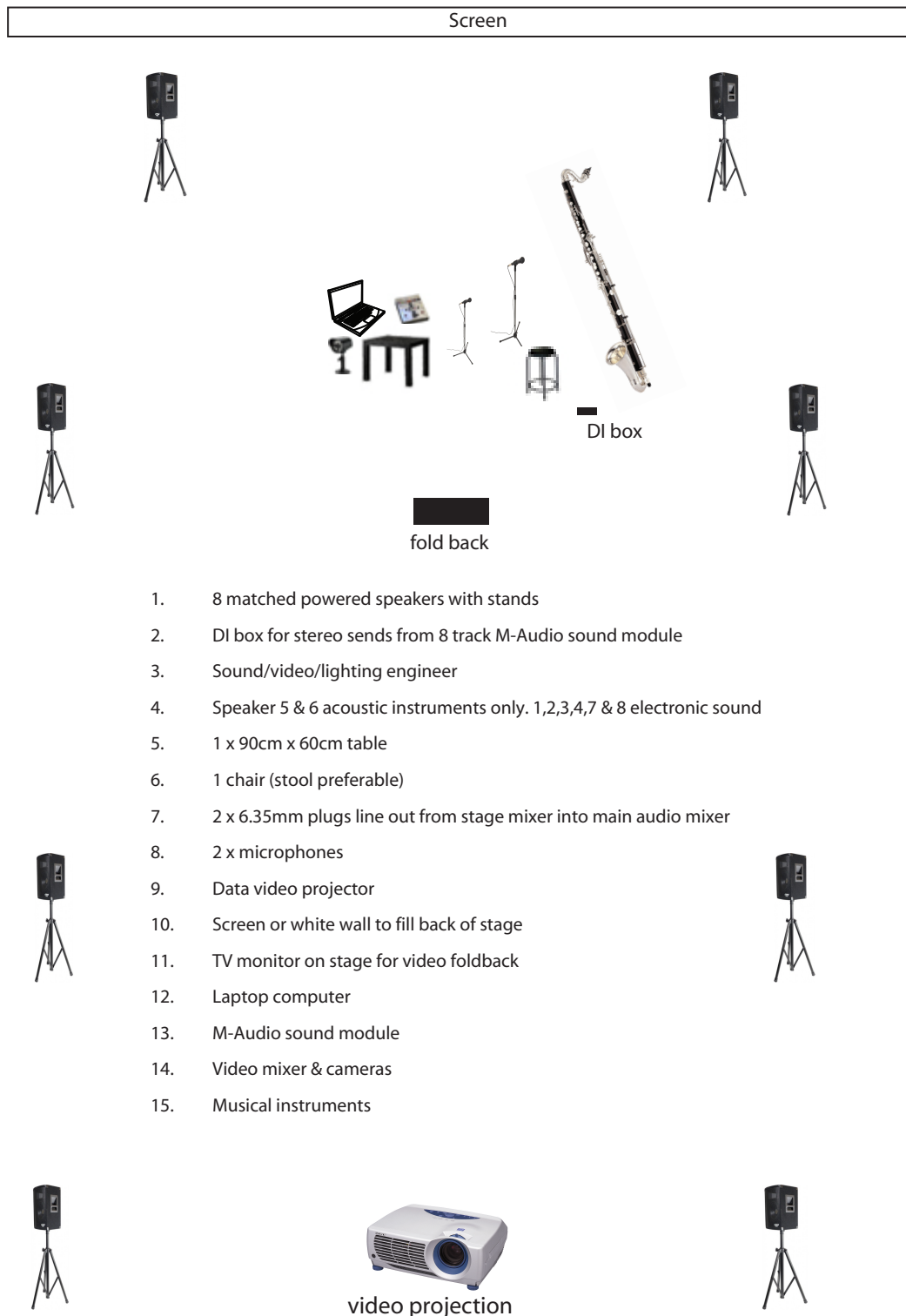
Hats

Bass Clarinet, electronics and video

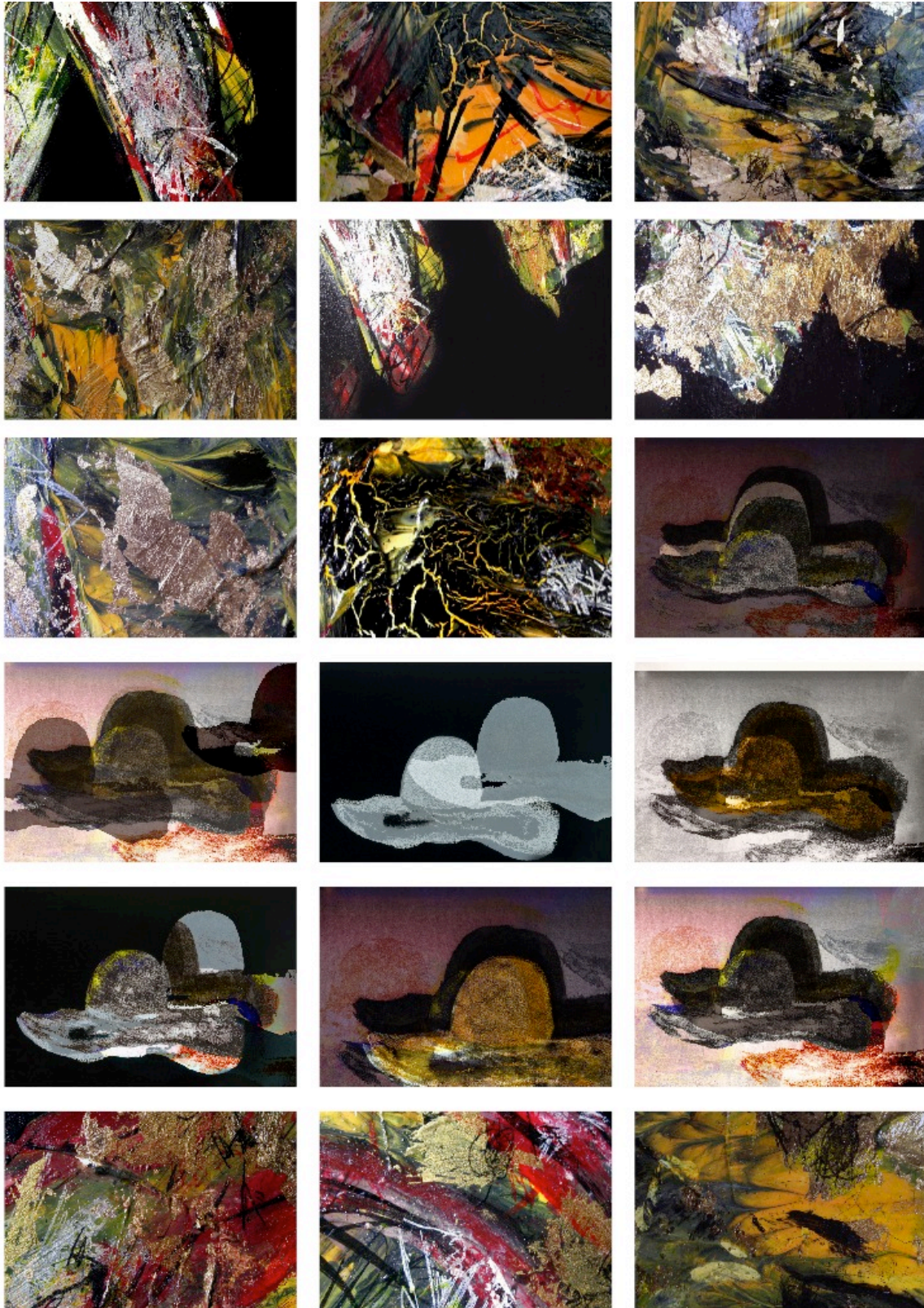
Brigid Burke 2009



Technical Requirements for Performance Hats



Hats video stills of silkscreens, pen and ink drawings, water colours, acrylics on paper and wood, photography with computer animations made into art works by Brigid Burke



Hats

Hats is inspired by a dancer wearing a hat moving through a large space. The visuals (video samples and stills) are layers of paintings, photographs, limited edition silk screen prints, video clips, drawings of hats and texture. All the visual material has been manipulated and combined using commercial software packages to produce this series of electronic artworks and video. Effects include changes of lighting, layering, textures and inversions.

The multimedia composition comprises of acoustic and electronic sound integrated with the visual palettes resulting in a timbral, dynamic and spatial composition. A layering of pitches is obtained from the whole range of the Bass and Bb clarinets through a multiple sound approach focusing on a central pitch. A continuous pulse is created with clarinets through subtones and overtones using quarter notes, monophonics and multiphonics. Real-time Audio Mulching, enabled by the computer interface contributes further to the possibilities of a sonic world of layered clarinet, subtones and pulse fragmented overtones throughout the composition.

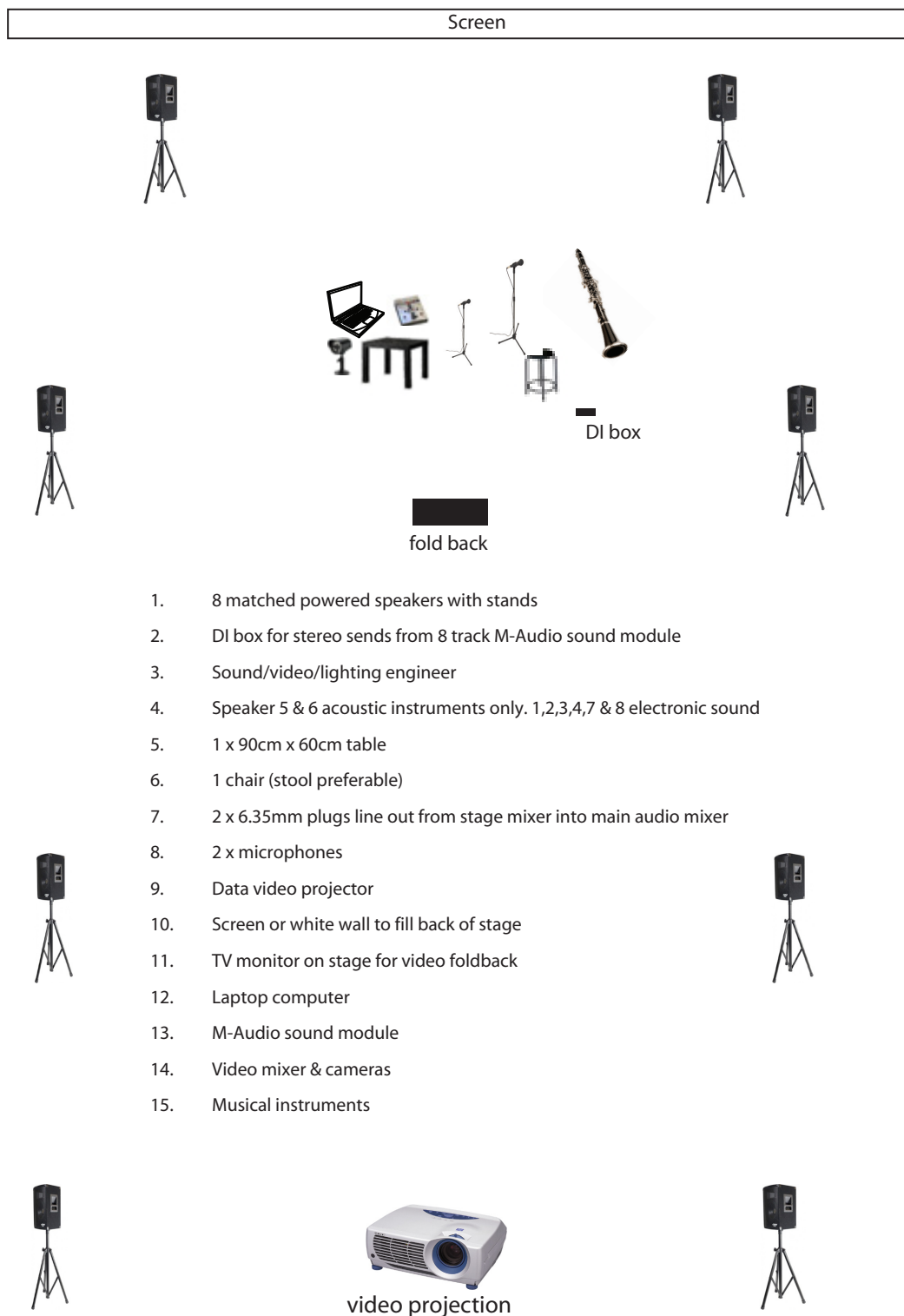
A Snapper is a Feast

Bb clarinet, electronics and video

Brigid Burke 2010

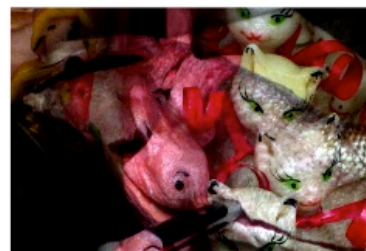
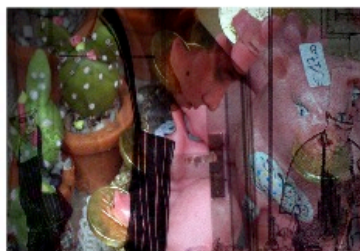
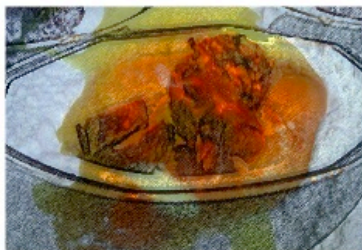
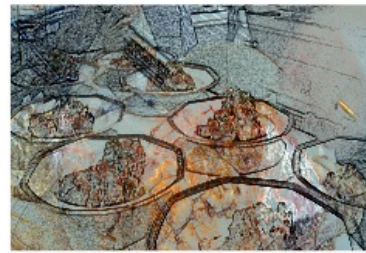


Technical Requirements for Performance A Snapper is a Feast



A Snapper is a Feast video stills of food and chefs, photography with computer

animations made into art works by Brigid Burke



A Snapper is a Feast

A Snapper is a Feast is inspired by the joy of food, eating and the process of transformation from the live product to the finished banquet. The sounds and images are based on a series of graphics I created from different restaurants where my son, a chef (Oscar Rigo), worked in combination with photographic stills of him preparing banquets for functions and celebrations. The visuals (video samples and stills) have incorporated layers of video footage of plated food, coloured pencil drawings of chefs, fish and marzipan figures and these have been combined with computer transparencies of images. All the visual material has been manipulated extensively, using various computer software packages, to develop the visuals.

A Snapper is a Feast opening audio takes you from hearing the fish swimming in the sea to the clattering of plates, saucepans, knives slashing and sizzles from the stove in the kitchen, through to the intimate eating sounds of people at the Feast and finally the laughter of the party. These familiar sounds are transformed into an abstract world where they are recognisable only as glimmers while the visuals essentially provide a narrative of the journey. The electronic audio mulching enriches the sonic world of layering throughout the composition.

Blooms and Death

Prelude

Blooms and Death 1

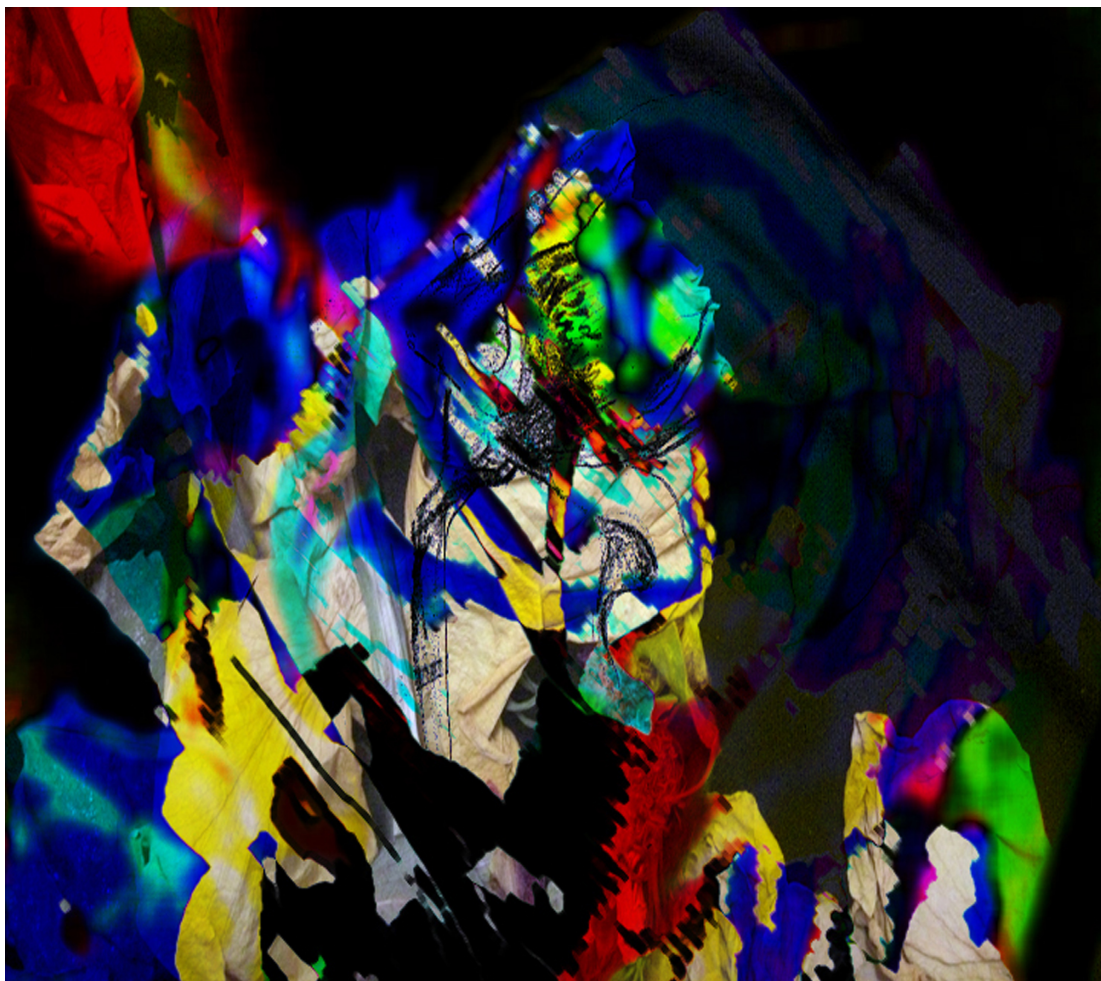
Blooms and Death 2

Interlude

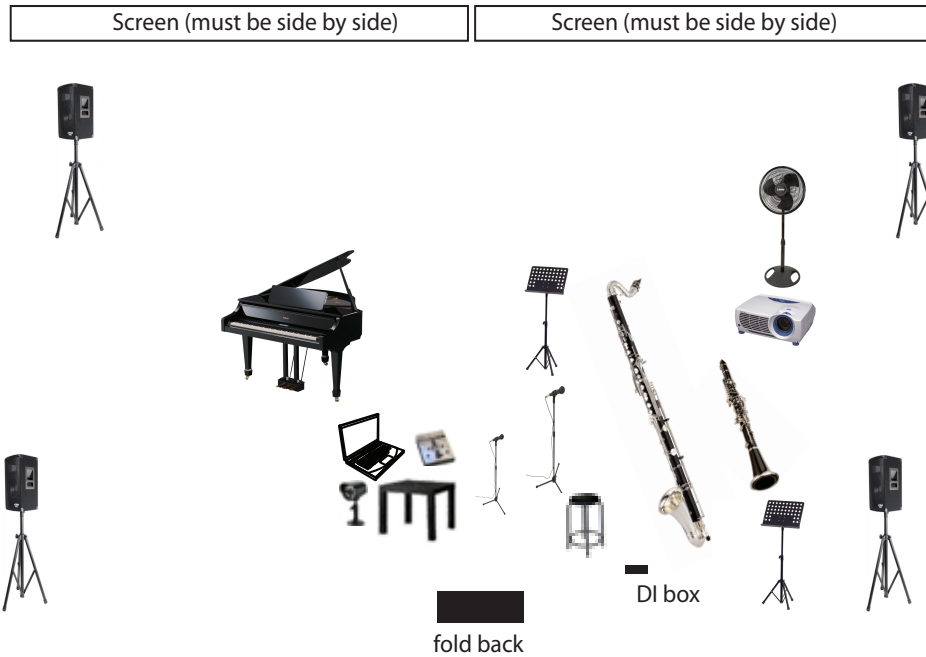
Blooms and Death 3

Bb Clarinet, piano, electronics, fan and video projections

Brigid Burke 2011



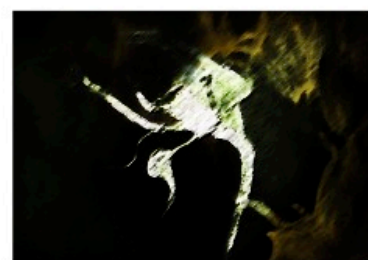
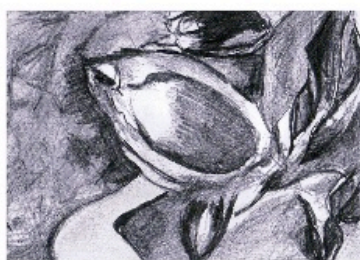
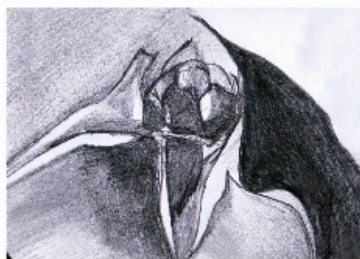
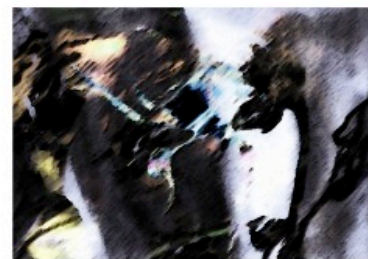
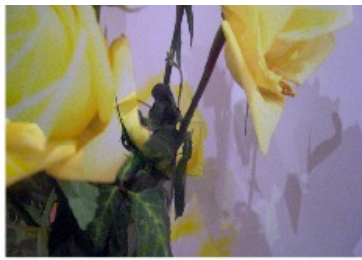
Technical Requirements for Blooms and Death



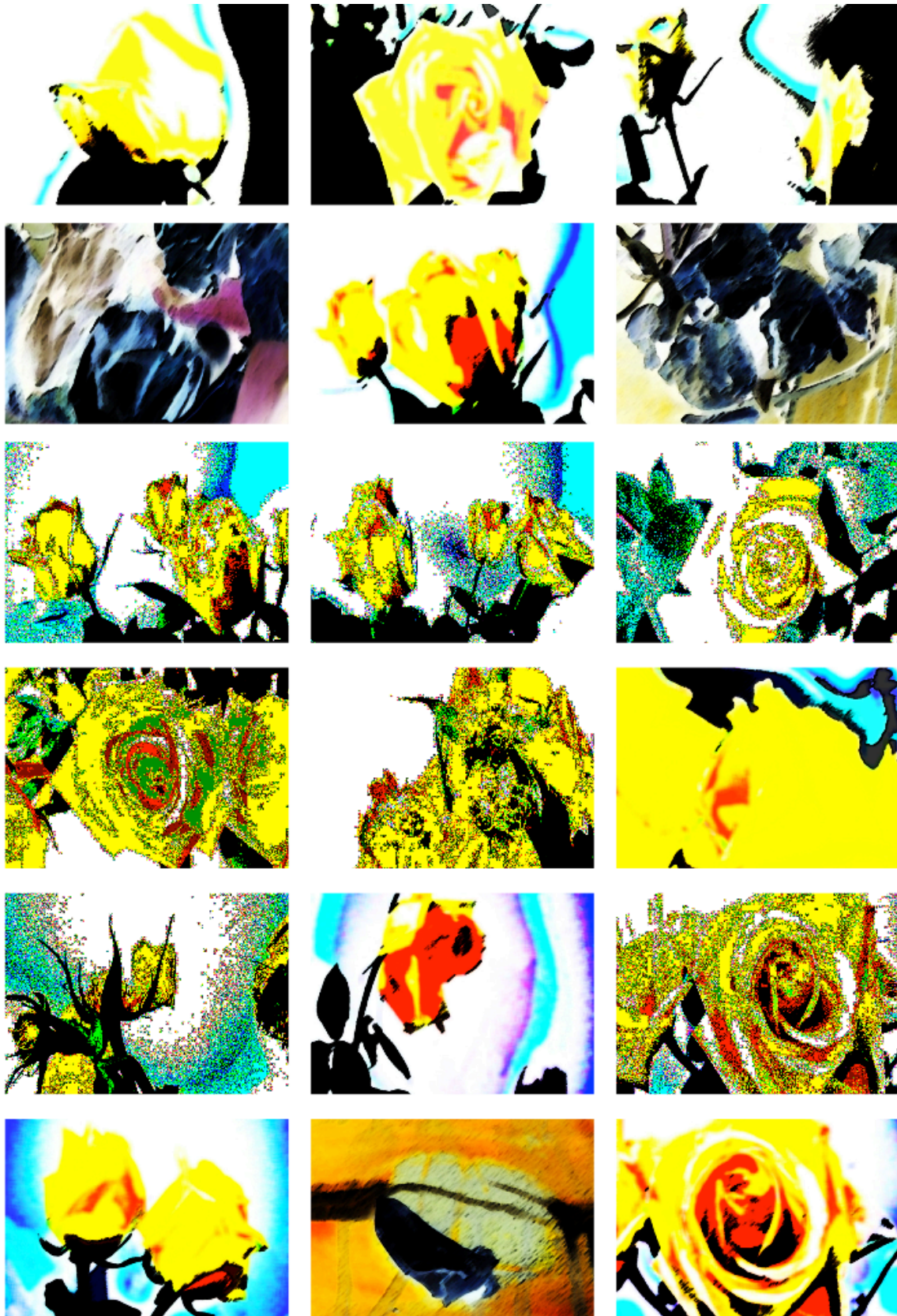
1. 8 matched powered speakers with stands
2. DI box for stereo sends from 8 track M-Audio sound module
3. Sound/video/lighting engineer
4. Speaker 5 & 6 acoustic instruments only. 1,2,3,4,7 & 8 electronic sound
5. 1 x 90cm x 60cm table
6. 1 x chairs (stool preferable) & 1 x music stands
7. 2 x 6.35mm plugs line out from stage mixer into main audio mixer
8. 3 x microphones
9. 2 x data video projector
10. 2 x screens or white wall to fill back of stage
11. TV monitor on stage for video foldback
12. Laptop computer
13. M-Audio sound module
14. Video mixer & cameras
15. Musical instruments
16. Pedestal Fan large



Blooms and Death video stills of pencil drawings, water colours, on paper, photography
with computer animations made into art works by Brigid Burke

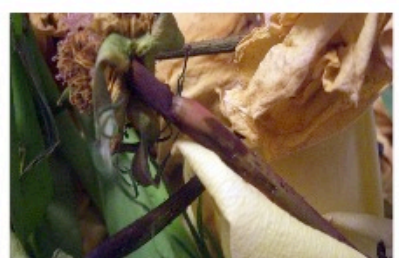
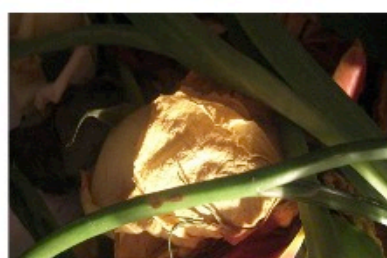
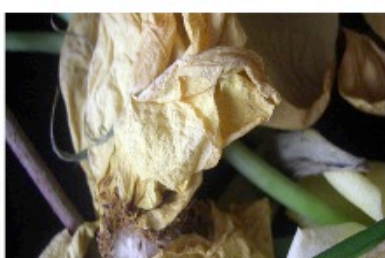
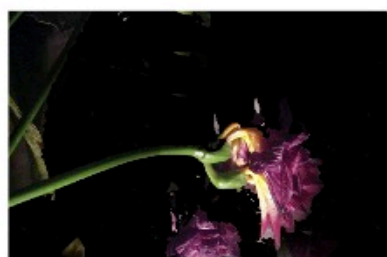
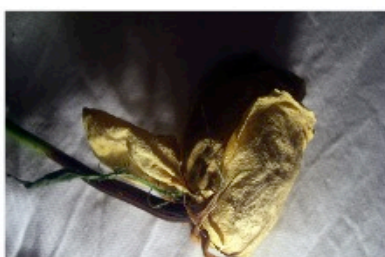
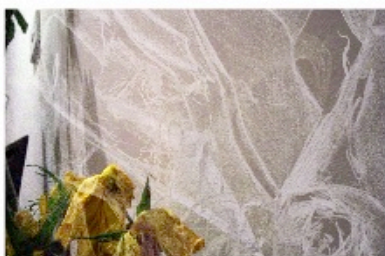
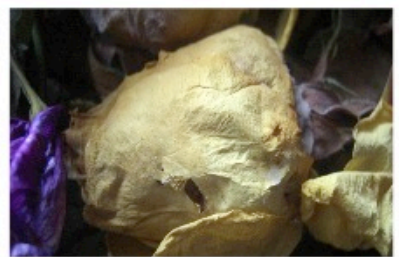
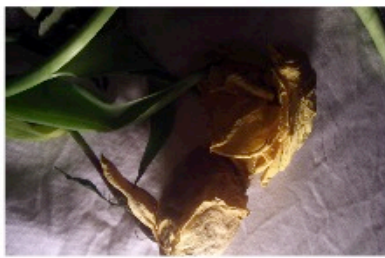
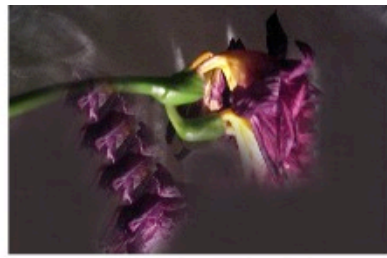


Blooms and Death video stills of photography with computer animations made into art works by Brigid Burke.



Blooms and Death video stills of pen and ink drawings on paper, acrylics on wood

photography with computer animations made into art works by Brigid Burke



Blooms and Death video stills of pen and ink drawings on paper, photography with computer animations made into art works by Brigid Burke.



Blooms and Death

The concept of the composition was to transform vivid yellow roses, breath and acoustic clarinet and piano, percussive sounds to another timbral plane of textural ambience, colours and exploration. The sounds and transformations came from images based on a series of graphics I created from a freshly cut bunch of yellow roses through to their grey death of decay. The aim of the sounds is to match timbres to give off a rich canvas of sonorities around similar pitches, microtones and repeated rhythms particularly in the last section of the piece. In the graphics one can see a series of yellow shades side by side and grey pencil drawings, layered scrolls of paintings and intense paint on canvas art works with the combination of computer transparencies of images that emerge throughout the composition. The opening images of sound make a clean yet rough statement through diffused fan and air sounds as to what is to come in the later movements of the work. This is broken down quite soon with many 'peaks' and subtle layers, the piece again emerges into transformed breath sounds moving into complex paths and high overtones as if speaking to each other.

Blooms and Death

Brigid Burke

Performance directions:

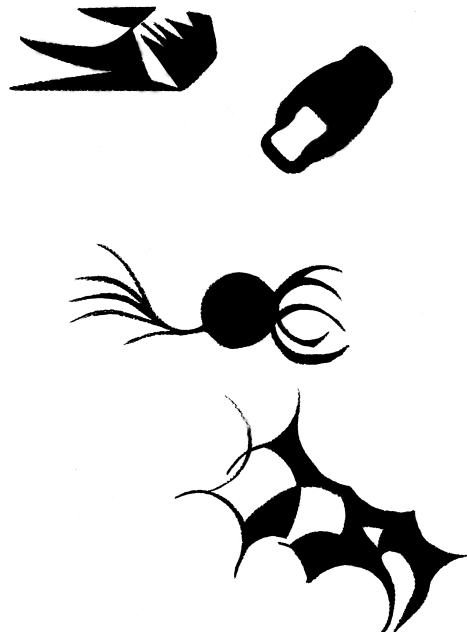
1)

Performers will require a stopwatch to assist with beginning at various 'cue points' throughout the work. These cue points are marked as minutes and seconds (for example, 10:15).

As players are taking their cue from their stopwatches, rather than from each other, each player will maintain an independent tempo. The vertical correlation between parts in the graphic score and notations serves only as a guide, and will not reflect the relationship between parts as the work is performed.

2)

The graphic notations that appear throughout the score, such as the following:



When encountering these graphic notations, the performers are to improvise, taking into consideration its visual 'density'.

The players should follow the instructions accompanying these images, and use the image as a stimulus for improvisation.

Notes on Electronics

The electronic component is a fixed play-back (with no interactive element) and should be performed as a stereo image through two to eight speakers placed close to, and either side of the instrumental ensemble. Its level should be approximately that the instrumental ensemble, and as there are deliberate contrasts in dynamic within the electronic part, will not require any 'live' mixing.

For audio file and video of the electronic part, please contact the composer.



***Blooms and Death* Score to be inserted score to be inserted**

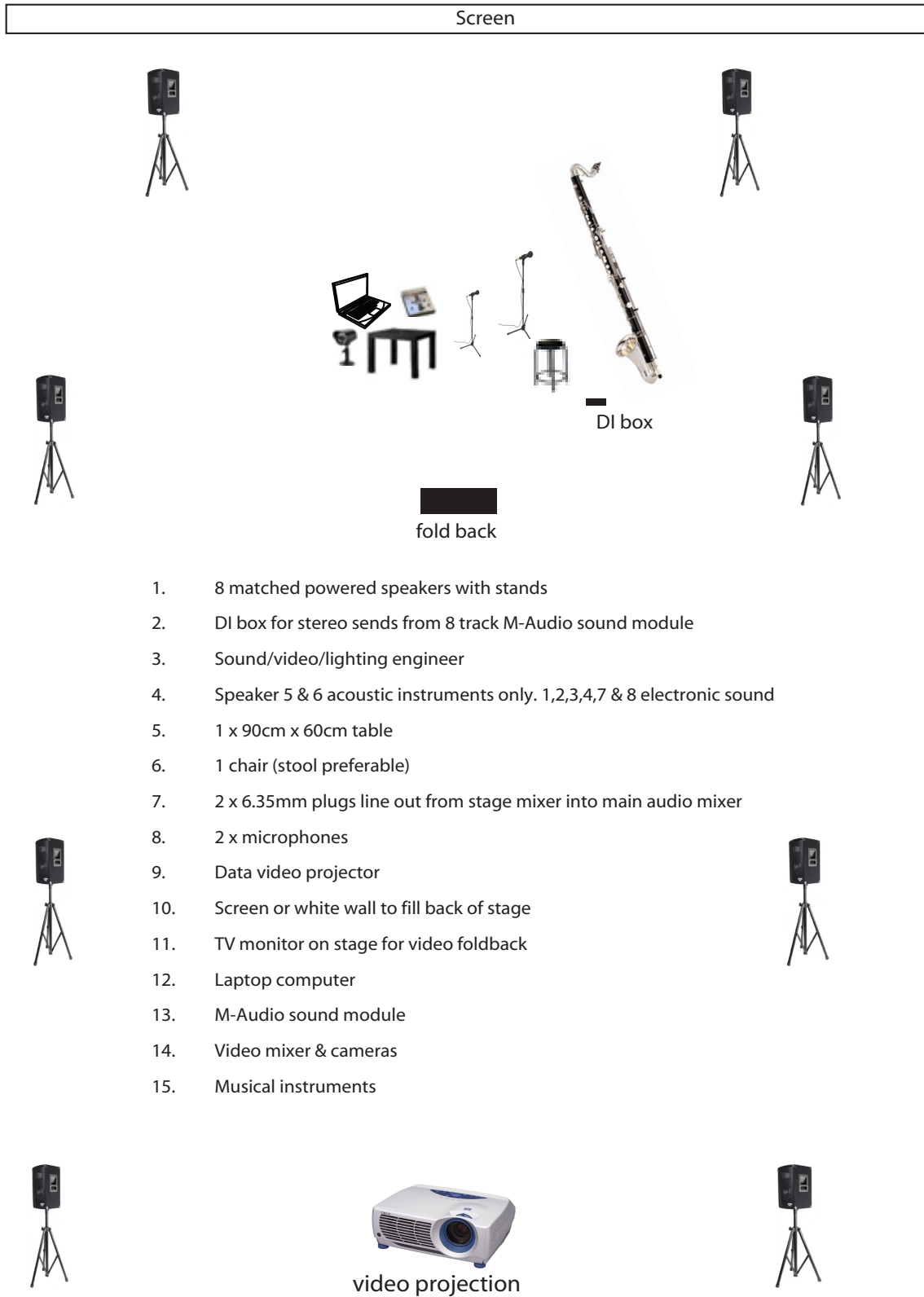
Grainger's Bridge

Bass Clarinet, electronics, fan and video projections

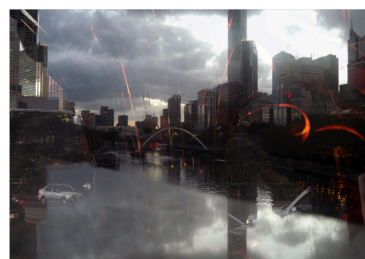
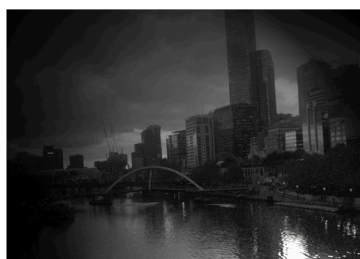
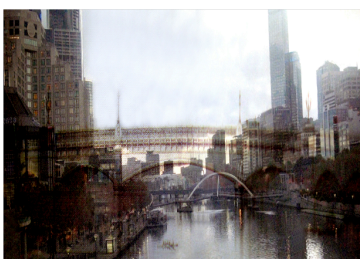
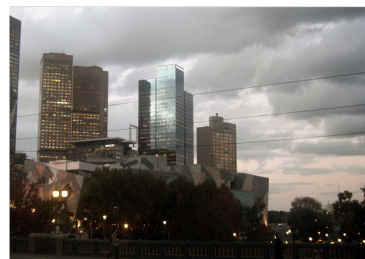
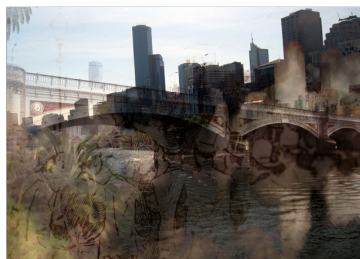
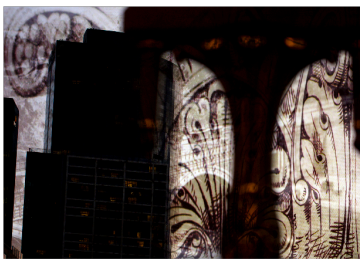
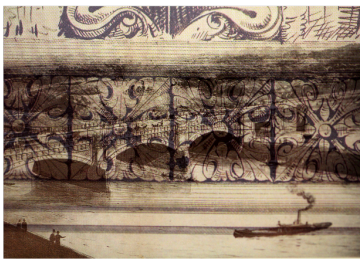
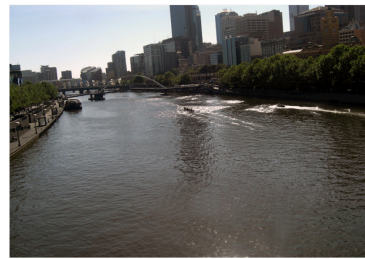
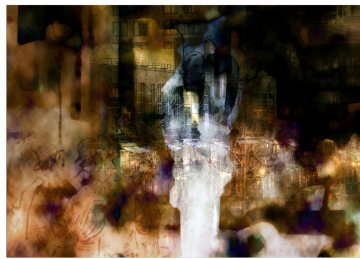
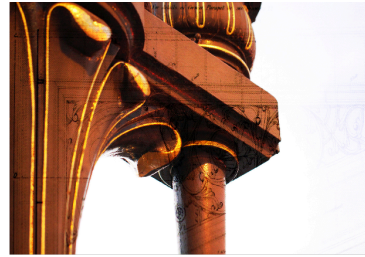
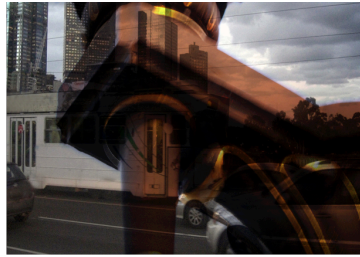
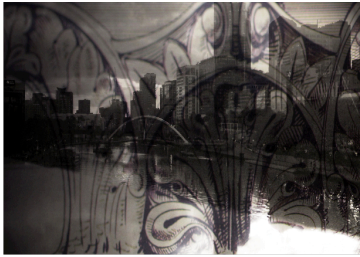
Brigid Burke 2012



Technical Requirements for Performance Graingers Bridge



Grainger's Bridge video stills of pen and ink drawings on paper, photography with computer animations made into art works by Brigid Burke



Grainger's Bridge

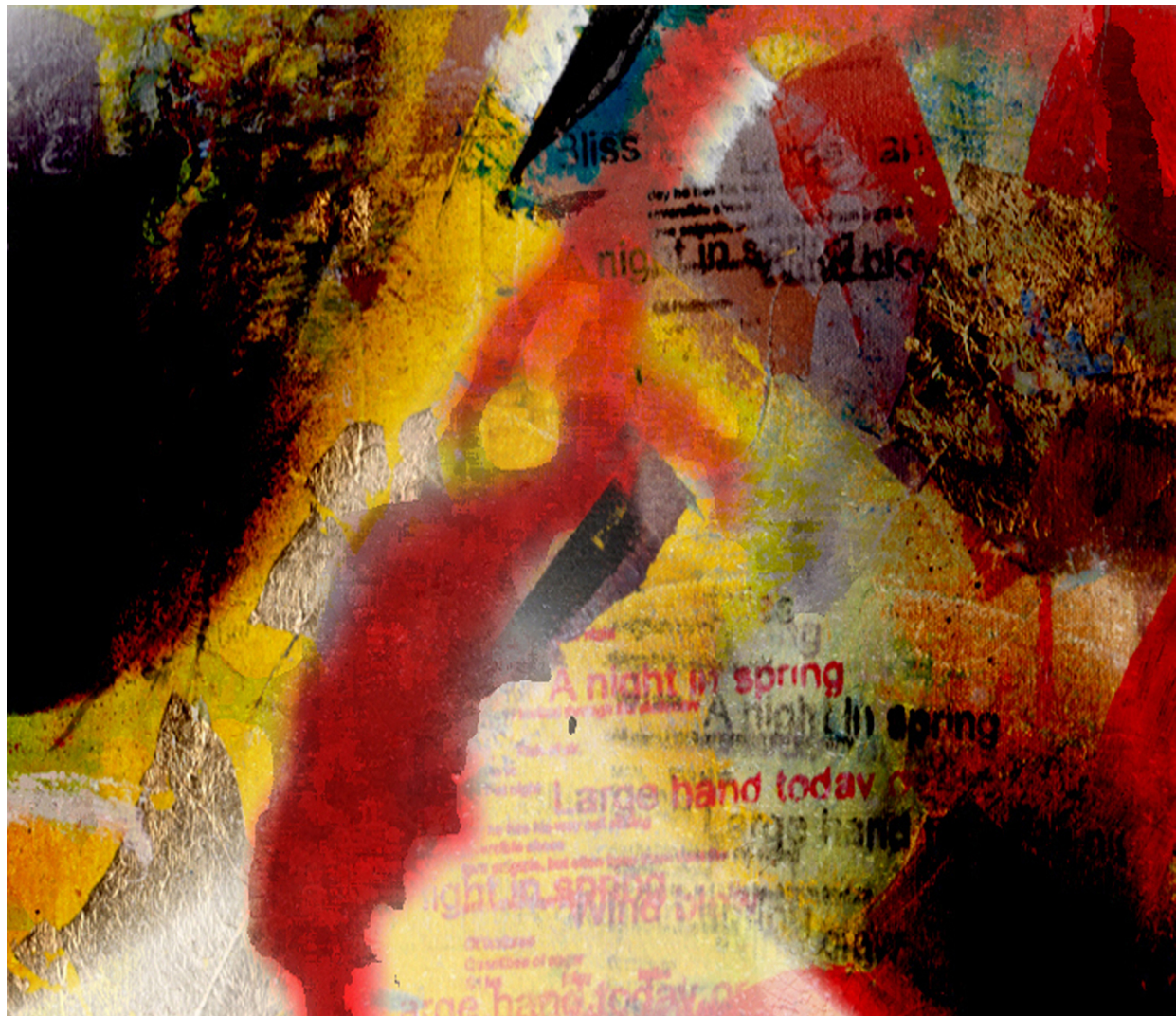
Bass clarinet, Live Audio Mulching (laptop) and video

This work is an artistic fusion of silent film with live improvisation for Bass clarinet and live Audio Mulching drawing on both audio samples of environmental whistles from Percy Grainger's first free music experiments and collaborative compositions with Ros Bandt on slide whistle. Footage throughout the visuals has been shot through the pedestrian bridge towards Melbourne's Princes Bridge that was designed by Percy Grainger's father, John Grainger. This footage is combine with original drawings of the opening of the Princess Bridge in the nineteenth century with overlaid still photography of pedestrians taken in July 2012. The audio and visuals take you on an abstract journey of the activity the Bridge has encountered over the past two centuries.

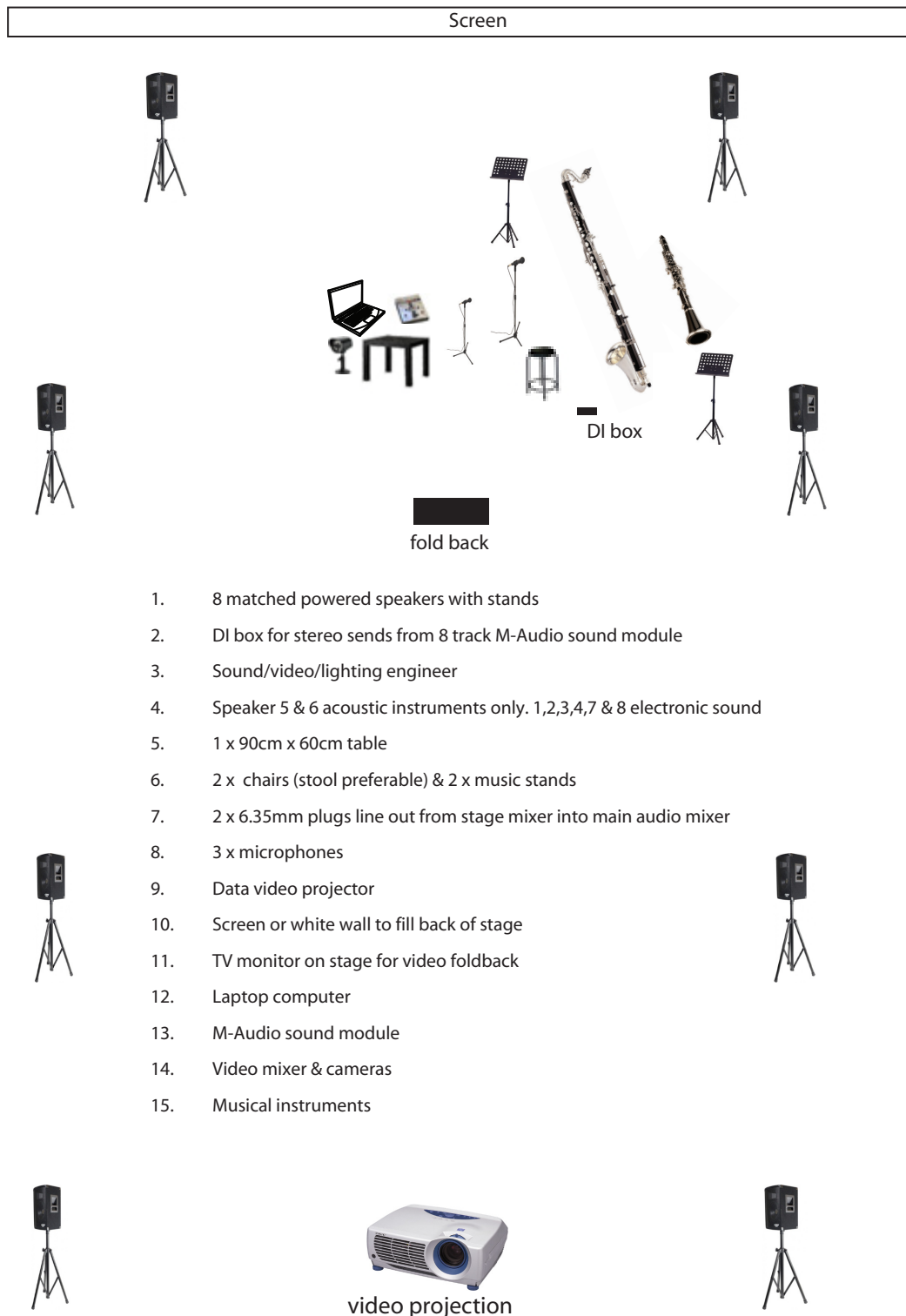
A Song is Here

Bb Clarinet, Bass clarinet, electronics and video projections

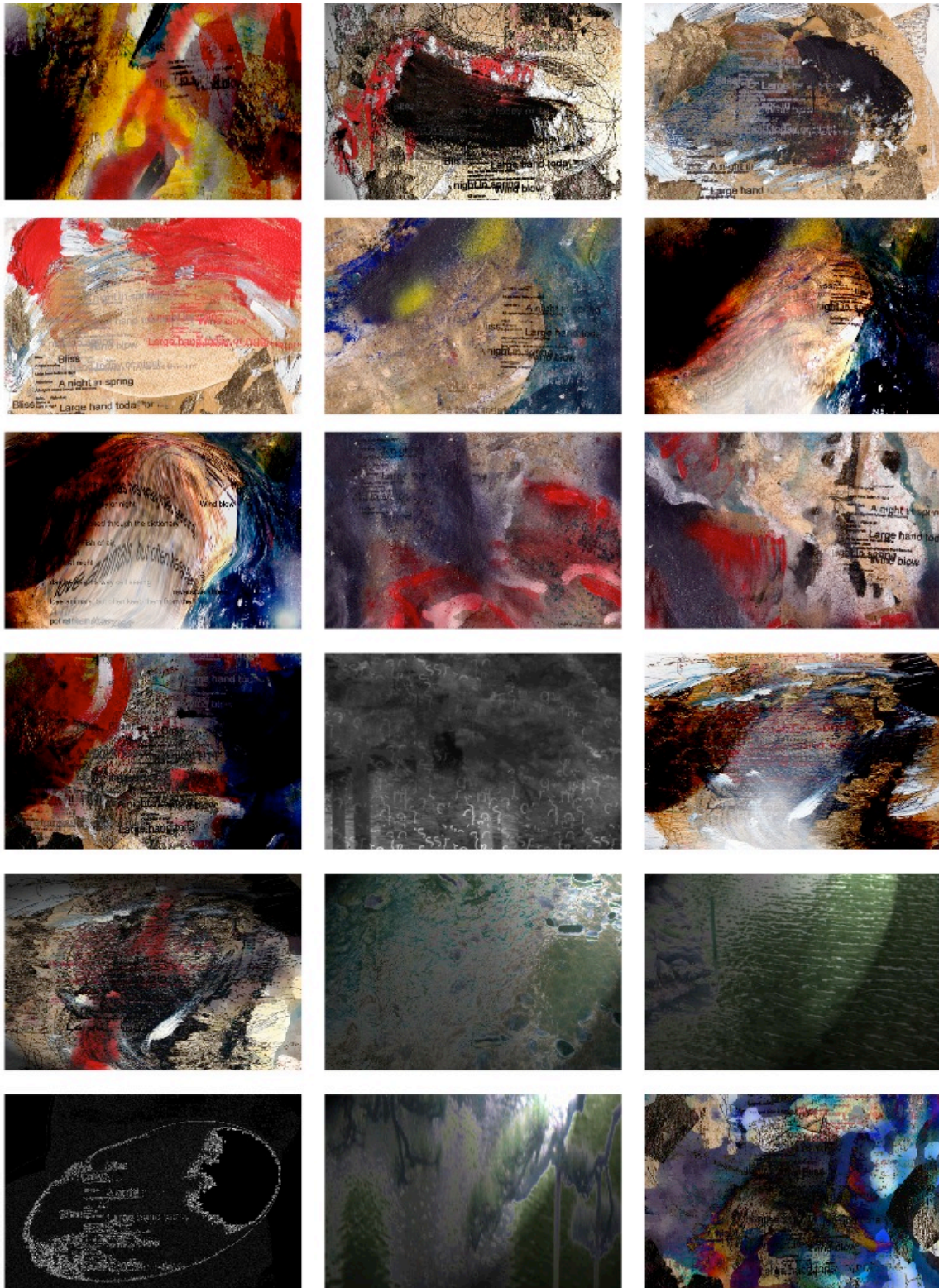
Brigid Burke 2010



Technical Requirements for A Song is Here



A Song is Here video stills of silk screens, pen and ink drawings, gold leaf, text on paper, acrylics, water, photography with computer animations made into art works by Brigid Burke.



A Song is Here

Brigid Burke

Performance directions:

1)

Each player will require a stopwatch to assist with beginning at various 'cue points' throughout the work. These cue points are marked as minutes and seconds (for example, 10:15).

As players are taking their cue from their stopwatches, rather than from each other, each player will maintain an independent tempo. The vertical correlation between parts in the graphic score serves only as a guide, and will not reflect the relationship between parts as the work is performed.

2)

Notes on Electronics

The electronic component is a fixed play-back (with no interactive element) and should be performed as a stereo image through two to eight speakers placed close to, and either side of the instrumental ensemble. Its level should be approximately that the instrumental ensemble, and as there are deliberate contrasts in dynamic within the electronic part, will not require any 'live' mixing.

Insert Score here

